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Imax Reports Q4, FY Losses, New Income Plans

On March 29, **Imax Corporation** reported losses for the fourth quarter and fiscal year that ended Dec. 31, 2000, announced plans to convert 35mm features to 15/70 and reduce 15/70 print costs to theaters, discussed potential new revenue streams, and said that, for reasons unrelated to the other news, president and chief operating officer **John Davison** would resign in June.

Financial performance. For the fourth quarter, the company declared a loss of US\$32.5 million (\$1.08 per share) on revenues of \$54.4 million, down 40% from \$90.4 million in the same quarter of 1999. For the year, the loss was \$92.9 million (\$3.11 per share) on revenues of \$219.5 million, up 8% from \$203.8 million in 1999. The company took one-time write-offs (described below) of nearly \$96 million for the year.

The price of Imax shares dropped from \$3.31 to below \$3.00 on the morning of the announcement. The next day Goldman Sachs lowered its rating of the stock from "Market Outperform" to "Market Perform." In the first week of April the

price hovered around \$2.70, dipping as low as \$2.50.

In a press release, co-CEOs **Richard Gelfond** and **Bradley Wechsler** said that the financial difficulties of the commercial cinema industry had been responsible for the company's poor performance. Imax declared a \$34.7 million after-tax charge for "amounts that were determined to be uncollectable from certain commercial theater customers" and write-downs of certain theater, fixed asset, and film costs. It also took non-cash after-tax write-offs totaling \$61.1 million as the result of adopting new accounting procedures (U.S. Securities and Exchange Commission SAB 101 and American Institute of Certified Public Accountants SOP 00-2).

In a conference call with financial analysts, Wechsler stressed that before the one-time charges, the company was profitable in 2000 and that "Imax remains financially and operationally sound." He predicted that Imax would have positive cash flow in 2001, and would return to profitability in 2002.

The co-CEOs stated that the recent layoffs of 130 people and the closing of the Birmingham, AL, facilities of **Sonics Associates** (see *The Biz*, *LF Examiner* March 2001) would create a one-time charge of about \$9 million in the first two quarters of 2001, and result in roughly equivalent savings. They said they expected 2002 savings from the restructuring to total about \$20 million.

Converting Hollywood films. Wechsler said that Imax had developed digital technology to convert conventional 35mm films to 15/70, and that they expected that within twelve months the cost of the process could be as low as \$3 million to \$3.5 million for a feature-length film,

(See *BIZ* on page 4)

D-Cinema at ShoWest

by Michael Karagosian

Digital cinema was a hot item at this year's **ShoWest**, the major North American movie theater conference held in Las Vegas in March. Two years ago, when digital cinema was barely an infant, it was promoted by CineComm, Real Image Technologies, and AndAction, of which only the last remains in business today. This year, digital cinema showed signs of maturing, as the demonstration suites were occupied by better-known names such as Barco, Boeing, Christie, **Digital Projection Inc.** (a subsidiary of **Imax Corp.**), NEC, Panasonic, Sony, and Technicolor Digital Cinema, a partnership of Technicolor and Qualcomm.

[Although Imax co-CEOs **Bradley Wechsler** and **Richard Gelfond** announced a "Super Digital Cinema" (SDC) projector at the conference that was reputed to have better performance than existing d-cinema systems, neither they nor DPI representatives in Las Vegas would provide any technical specs. Since then, Imax has said additional details will be released this summer. —Ed.]

A bit of history was made on opening day. The Beta/VHS hatchet was buried when Sony enlisted JVC's assistance in previewing the JVC 1920 x 1080 Direct Image Light Amplifier (D-ILA) projector, based on Sony technology. Sony was careful to caution viewers about the "in-progress" nature of this demonstration, asking that attention be paid only to image resolution. Ignoring deficiencies in color and contrast, the detail on the 24-

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Premiering This Month:

Lost Worlds: Life in The Balance (p. 8)

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By Marty Shindler

Assessing the Lineup

Baseball season is upon us and the news is filled with stories of teams assessing their lineups. They're assessing their strengths and weaknesses to be sure the right players are in the right positions.

Players who were A-list in prior years may not have as big a role on this year's team. Times often require a change to the lineup in response to current competitive conditions. Trades, retirements, additional training, and other changes on- and off-field play an important part in the club's success or failure.

Cut to the business pages of the same newspaper and the stories are similar. Companies are making personnel changes at a fast clip as they assess their lineups. Most obvious are the layoffs, many of which have come in the dot-com and technology sectors.

This segment is getting a lot of the press, but when companies in a variety of industries are making similar changes, it becomes obvious that this is not a situation isolated to the tech sector. Some layoffs are corrections for what has been termed the "irrational exuberance" of the past couple of years.

Interestingly, the changes that have occurred to date have not had a material impact on the unemployment rate. The layoff press releases often include the words "attrition," "over time," and "early retirement." And laid-off employees still seem to have many opportunities. Many small- to medium-sized businesses say they are now able to attract people who were unavailable even a few months ago. These companies are strengthening their lineups by taking advantage of layoffs at larger companies.

Shindler's Site

Organizations must regularly assess their lineups in light of both static and changing economic and market conditions. Static conditions often indicate that the time is right to become more aware of organizational needs and to make changes that can lead to growth. During changing economic conditions, companies must be sure that the organization is well positioned to weather the changing climate and take advantage of opportunities that may arise.

Personnel changes are difficult for many. Certainly, determining who should be laid off is never an easy task, even for the most experienced and/or callous managers.

Perhaps that is why some companies, as a matter of policy, regularly prune the poorest performing 5-10% of their staffs. It helps them maintain their competitive advantage. There is no "season" to make changes; it is a continuous process. There is no such thing as a guaranteed job in these organizations.

But hiring new people is not always an easy task either. There are many things to be considered, not only whether the candidate has the necessary skills and experience to do the job. Very often, that is not the primary reason for hiring, or for that matter, firing someone.

Among the many factors to be considered is how the candidate fits in with the "corporate culture." When we see a news story about an executive leaving an organization to "pursue other opportunities" after a relatively short time on the job, it may not have been a question of ability, but of personality.

Adapting to a new environment is often difficult. Frequently, organizational dynamics do not easily let a new person in. Flexibility may not be in the organization's lexicon, and diversity of opinion may not be welcomed.

Yet hiring someone who "fits the

mold" is not always the right decision, either. Hiring "more of the same" can often be detrimental to the organization over the long term. In a changing and dynamic economic climate, the gadfly may make a better long-term contribution of the organization than the "yes-man" (or "yes-person" in today's jargon).

It is sometimes for this reason that companies bring in entrepreneurs to set up and run new subsidiaries outside of the daily corporate purview, allowing them to establish the organization with its own set of values and economics, in essence creating an "expansion team."

However implemented, it is clear that organizations must regularly assess their lineups. It must be an continuing process to enable the organization to meet changing business conditions.

Marty Shindler is CEO of The Shindler Perspective, Inc. an organization specializing in providing a business perspective to creative, technology and emerging companies. Marty may be reached at Marty@iShindler.com.

RE CORRECTIONS

In the March 2001 issue, our list of "Theaters Expected to Open in 2001" incorrectly listed the CineGrand Theater in Montreal by the company's former name, Showmax.

The article on theater growth in the same issue stated (on page 12) that "We expect that only four theaters in multiplexes will open in 2001..." to which should have been added "in North America." Europe, Africa, and Asia will see several LF theaters in multiplexes open in 2001.

In Memoriam: Ken Shere

I am sorry to report that Ken Shere died on Monday, April 2. Although Ken's entire career had been in film, people in the large-format film industry had only come to know him in the past three years since he became associate director of the Omnimax Theatre at the Ontario Science Centre in Toronto.

Immediately after his return from GSTA conference in Frankfurt in September, Ken was diagnosed with a brain tumour. He had surgery, followed by radiation and chemotherapy. His condition started to go downhill shortly after our return from the GSTA mid-winter meeting in February. In mid-



Ken Shere and his wife Gloria, last New Year's Eve.

March another tumour was detected. Ken died Monday, April 2; the funeral was Tuesday.

Ken was a dear friend and colleague. His desire over the past few months to pass on to his OSC colleagues his vast store of knowledge, accumulated over thirty years in the film industry, was amazing. His determination to win his battle with cancer was an inspiration to us all. He will be missed terribly.

Ken is survived by his wife Gloria, daughter Ita, and son David.

—Lesley Lewis
Ontario Science Centre

The Mailbox

I read the March issue of *LF Examiner* with great interest. Your comments about the slowdown in 3D LF production reminded me of the financial considerations that ultimately killed 35mm 3D in the 1950s. At that time, the unions were strong and in many instances two projectionists and a curtain puller were required for 3D theatrical presentations, which were all twin-35mm projection. These were expenses exhibitors preferred to avoid.

By late 1953, the quality of 3D films had improved, as exemplified by such titles as *Kiss Me Kate* and *Hondo*. *Kiss Me Kate* enjoyed decent attendance at Radio City Music Hall in its 3D version, but went 2D at that location because of the aforementioned union requirements, leading many other exhibitors to follow suit almost immediately. As a result, *Hondo*

(the only 3D feature starring John Wayne) did not enjoy a healthy 3D run. Alfred Hitchcock's *Dial M for Murder*, which opened in May 1954, received even fewer 3D play dates, running in 2D at the Hollywood Paramount Theatre, which had been the Hollywood showcase for Warner's 3D titles.

It should be possible to bring the budgets down on today's 3D LF films (and 2D films as well) by using LF telecine for high-definition video dailies, which would be far less expensive than 35mm reduction prints. Pacific Data Post in Santa Monica, CA, is awaiting delivery of a large format gate/lens configuration (5/70, 8/70 and 15/70) for its Millennium Telecine.

Alternative camera systems to shoot the films could also lower costs. Aside from the HD 3D rigs in development, you may also be aware of the 3D camera being de-

veloped by Sean Phillips. [Phillips is designing a handheld 3D camera which would shoot two strips of 8/35mm film, which would then be computer enhanced for blow-up to 15/70.] Such camera systems could help bring budgets for live-action 3D LF films closer to 2D budgets.

In addition, a variety of technologies exist that could allow ancillary viewing of 3D LF films. These systems will be adaptable to DVD, so high-resolution 3D video at home could mean higher profits for producers.

—Jim Krisvoy

The writer is a representative of Pacific Data Post in Santa Monica, CA, and previously worked for Title House Digital and Showscan Entertainment. He has worked in 3D since the late 1970s.

THE BIZ

FILM STOCK

(from **BIZ** on page 1)

eventually dropping to about half that. He said that this would make 15/70 theaters attractive as an additional release window for major Hollywood event films such as *Gladiator* and *Star Wars*. (These titles were mentioned only as examples.)

Imax executives also discussed several other initiatives to generate new income for the company, including brand licensing, digital cinema, and digital billboards. The last would use projectors made by subsidiary **Digital Projection International** to replace ordinary static billboards with dynamic electronic systems. The digital cinema systems include "Super Digital Cinema" (SDC), a system based on the **Texas Instruments'** DLP Cinema chip that would reportedly exceed the picture quality of other makers' systems (although technical details were not released), and thus be suitable for the largest conventional stadium-seat cinemas. Also mentioned was a replacement for the IMAX® SR 15/70 film system for smaller theaters, called IMAX Digital (ID). SDC is expected

to be available in 2002, and ID some time after that, although a date was not specified. Gelfond said that the digital systems would be branded as "Digimax."

Lower print costs. The company has set a goal of lowering 15/70 print costs to existing theater customers by 50%. Wechsler said that this move, and other (undisclosed) measures to improve theaters' return on investment, would help the company boost its sale of film projection systems. Gelfond said that there were three components to print costs: film stock from Kodak, processing, and inspection and other services provided by Imax. Without giving details, he said the company was looking for savings in all three areas that would help reach the 50% reduction goal.

Davison resigns. At the close of the conference call, Davison said that he had decided to resign effective at the end of June. He said he had been asked to guide the process of finding a buyer for the company, but since that process was called off last year (see *MaxImage!* November 2000), he

felt it was time to return to his home in Toronto (from Imax's New York offices). Davison hinted that he had plans to start a new business.

Mega defaults on \$2.1M loans

Safeguard Scientifics, the holding company that owns LF projector manufacturer **MegaSystems, Inc.**, revealed in March that MegaSystems had defaulted on repaying loans due to Safeguard totaling US\$2.1 million. The deadline for payment had been extended twice last year. Safeguard holds \$7.1 million in MegaSystems stock and has guaranteed \$6.4 million of other obligations for Mega. Safeguard lost more than \$200 million last year as a result of the collapse of tech stocks.

MegaSystems is in the process of merging with effects house **Pacific Title/Mirage**, another Safeguard company.

MegaSystems CEO **Hilary Grinker Musser** married Safeguard chairman **Warren "Pete" Musser** in November, after a long relationship.

ITIT: Two more theaters in Poland

Israel-based **I.T. International Theaters** announced that, following the success of its IMAX theater in Warsaw, it plans to open two more theaters in Poland, probably by the end of the year. The locations were not specified. In reporting its year-end results, which included increases in revenues and earnings of 15.6% and 12.8% respectively, the company also said that IMAX theaters planned for Prague in the Czech Republic and Budapest, Hungary, would open in 2002.

Anschutz to control Regal

Denver billionaire **Phillip Anschutz**, founder and CEO of telecom company Qwest, is poised to take control of **Regal Cinemas**, the largest theater chain in the U.S. In late March Anschutz and **Oaktree Capital Management** bought out a group



The Bob Bullock Texas State History Museum opens in Austin this month.

THE BIZ

DEALS

of Regal bondholders who had made a \$1.1 billion offer to take control of the company. Regal owes more than \$1.8 billion and is struggling to avoid bankruptcy.

Anschutz and Oaktree have also recently acquired substantial portions of the debts of several bankrupt theater chains, including **Edwards Theaters** and **Loews**, which will give him de facto control of a large portion of North American theaters, including the 17 IMAX screens owned by these three chains. He has also recently launched a production company, **Crusader Entertainment**, to release "family-friendly" fare.

Industry observers have speculated that Anschutz may be planning to jumpstart the introduction of digital cinema in order to provide traffic for Qwest's nationwide fiber-optic network. It is unclear what effect such a move might have on the LF industry, but **LFX** has learned that **Imax Corporation** co-CEOs **Bradley Wechsler** and **Richard Gelfond** recently met with Anschutz in Los Angeles.

SimEx buys Iwerks, Ridefilms

Toronto-based motion simulation company **SimEx Inc.** agreed to buy **Iwerks Entertainment** last month in a deal that will cost SimEx about US\$15 million in stock and debt (see *The Biz*, *LF Examiner*, March 2001). Later in March SimEx continued consolidating its hold on the simulator business by acquiring the rights to seven films produced by **Imax Corporation's** defunct **Ridefilm Corporation** subsidiary. SimEx will also become preferred maintenance provider to Ridefilm customers.

Imax shut down Ridefilm, which had been headed by **Douglas Trumbull**, two years ago, after sales of the pricey systems lagged. (See *MaxImage!*, March 1999.)

The move adds 20 Ridefilm venues to SimEx's existing 45 and Iwerks' 76 for a total of more than 140 motion simulation theaters worldwide supported by SimEx.

The inventory includes a wide variety of film, video, and motion base formats. Imax Ridefilm products use an 8/35/48

fps film system with an orthogonal motion base; many of SimEx's systems use 5/70/60fps film or HD video; Iwerks uses 8/70 and other film and video formats.

In 1984 SimEx created one of the world's first motion simulation attractions, *Tour of the Universe*, at the CN Tower in Toronto.

Smithsonian, Nat Geo partner

The **National Geographic Society** and the **Smithsonian Institution**, both based in Washington, DC, announced in March an alliance to produce and distribute LF films, the first of which will commemorate the century of powered flight since the Wright brothers' first flight at Kitty Hawk, NC. The **Henry Ford Museum & Greenfield Village** in Dearborn, MI, which owns many Wright artifacts, including their original bicycle shop, will co-produce this film.

Tentatively titled *Celebration of Flight*, the film will be completed in time for the 100th anniversary of the Wright Brothers' flight, on Dec. 16, 2003. It is intended to serve as the signature film for the Smithsonian's new branch of the **National Air and Space Museum** at Dulles Airport, outside Washington, also set to open at that time. National Geographic's **Lisa Truitt** will be executive producer, advised by NASM director **John Dailey** and a panel of experts.

NASM has produced nine LF films since opening in 1976, including *To Fly!* and the Oscar®-nominated *Cosmic Voyage*. National Geographic co-produced *Mysteries of Egypt* with **Destination Cinema**, which it partly owns.

Imax Oz walks from theater ops

Imax Australia has rescinded its agreement to operate four IMAX theaters in Australia after the owner of the theaters, **MTM Entertainment**, failed to obtain certain third-party approvals on which the agreement was contingent. Imax Australia is a wholly owned subsidiary of **Imax Corporation**.

According to the "Agreement for Lease"

the two parties signed last July, if the third-party approvals were not obtained, Imax would have the right to cease acting as operator of the theaters in Adelaide, Brisbane, Melbourne, and Sydney. (The new theater in Perth is not owned by MTM.) MTM has until May 1 to find another operator or take over operations itself.

In conversations with **LFX**, a spokesman for Imax Australia declined to disclose the nature of the third-party approvals in question. MTM could not be reached by press time.

Southwest, Exxon fund Texas film

The **Texas State History Museum Foundation** has received US\$1.5 million each from **Southwest Airlines** and **ExxonMobil Corp.** that will be used to produce an LF film on the history of the state. The film will be the signature show for the IMAX theater of the **Bob Bullock Texas State History Museum**, which opens April 21 in Austin, the state capital.

The film is expected to open in 2002. No production company or credits have been announced.

Tyler signs Shackleton book deal

Kelly Tyler has signed a deal with **Viking** to publish a book about a less frequently reported aspect of Ernest Shackleton's 1914

Trans-Antarctic Expedition. Tyler, who co-produced NOVA's LF film *Shackleton's Antarctic Adventure*, tells

LFX that she has been researching *The Lost Men: Shackleton's Ross Sea Party* for seven years. That expedition went to the far side of Antarctica to lay out critical supplies for Shackleton's team to use after they passed the South Pole in their trek across the continent. As told in the film,

(See *BIZ* on page 6)



Tyler

THE BIZ

PERSONNEL

(from **BIZ** on page 5)

Shackleton's ship was trapped in pack ice and never reached land, although all hands survived. The Ross Sea party experienced travails as severe as those of Shackleton's, and lost three men.

No release date has been set for the book. Tyler asked *LFX* to point out that press reports about the amount Viking paid for the book were substantially overstated.

Van Zandt fired by Fort Worth

Richard Van Zandt, director of the Omnimax theater at the Fort Worth Museum of Science and History, was fired in March by president Donald Otto, who



Van Zandt

told Van Zandt that his operation of the Ridglea Theater, a concert venue in Fort Worth, was a "conflict of interest."

In a telephone interview with *LF Examiner*, Van Zandt said that he and partner Wesley Hathaway bought and began running the Ridglea three years ago. (Hathaway was also a long-time employee of FWMSH, and was fired at the same time as Van Zandt.) They say they launched the Ridglea with the full knowledge and support of the Museum, and that there had been no objections to their running the theater on their own time.

In late February and March two articles

appeared in the *Fort Worth Weekly* describing an undercover operation by the Fort Worth police to arrest alleged drug users at two dance parties (known as "raves") organized by outside promoters and held at the Ridglea. Van Zandt told *LFX* that he had established stringent security measures to curtail the drug use, and the articles make clear that that he and Hathaway fully cooperated with the police, immediately agreeing to cancel all future raves. The pair's connection to the museum was not mentioned in either article, although the fact they worked at the museum appeared on the Ridglea's Web site.

Van Zandt and Hathaway said that shortly after the second article appeared they were told by Otto that they were terminated. They say that they were not an opportunity to respond to the accusation or offer to correct the situation. Van Zandt told *LFX* that they would have considered giving up the theater if that had been made a condition of continuing to work at the Museum. Van Zandt began working for the Museum full-time in 1983; Hathaway in 1981, after volunteering for nine years.

In response to inquiries by *LFX*, the Museum issued a statement saying that all employees are advised that they must communicate any activities that would conflict with the Museum's reputation as "a safe, wholesome place where children and their families can learn new things and spend quality time together." The statement went on to say that the "publicity associated with the events occurring at the Ridglea Theater [was] in direct conflict with the mission and reputation" of the Museum, and that "these incidents and concerns, deemed to pose potentially damaging public relations problems for the Museum, were discussed in detail" with Van Zandt and Hathaway in the meeting in which they were fired.

Foster made Imax president of film

In late March Imax Corporation announced the appointment of Greg Foster to the newly created position of president

of filmed entertainment. Foster comes to the company from uMogul, a financial services company he founded in 1999, at which he served as chairman and president. (He will remain on uMogul's board.) Before that he worked at MGM/UA for 15 years, holding several management positions, most recently senior vice president of motion picture marketing and research.

In the new post, Foster will oversee all aspects of Imax's film development, production, distribution, and marketing and will spearhead the company's efforts to obtain Hollywood features for conversion to 15/70 (see item on Imax above).

At MGM/UA, Foster worked on such films as *A Fish Called Wanda*, *Rain Man*, and *Thelma and Louise*. He is an adjunct professor at the University of Southern California's Graduate School of Cinema.

Hunter leaves DTS

Bill Hunter, director of special venue operations for Digital Theater Systems (DTS) of Agoura Hills, CA, resigned in March to take a job with PTI Technologies, a manufacturer of filters and hydraulic systems for aircraft.

Hunter tells *LF Examiner* that he had gotten "burnt out" from all the traveling his position at DTS required, and was returning to a field in which he had worked earlier in his career. Hunter was with DTS for more than six years.

Mortensen, Kuehne join Mega

Todd Mortensen and Mary Jo Kuehne have recently joined the sales force of MegaSystems, Inc. Mortensen is the company's new vice president of sales, and Kuehne is senior vice president of sales.

Mortensen comes to Mega from Evans and Sutherland, before which he was director of marketing and film distribution for Destination Cinema.

Kuehne was previously regional vice president of sales for Strong International, a manufacturer of conventional film projectors. Before that she was European sales manager for Sony Cinema Products.

What's New in Europe, Africa, and the Middle East

by Dominique Rigaud

Europe, Africa, and the Middle East represent an important territory for new LF theaters. As of January 2001 there were 58 active theaters (43 for 15/70 and 15 for 8/70), more than half of which were 3D. Apart from the eight theaters in theme parks, the proportion is 60% commercial (including multiplexes) and 40% institutional.

Some countries already have a rather large number of theaters: Germany has ten, France has nine (including the five at Futuroscope), the U.K. and Ireland have nine, and Spain has five.

About 25 of these theaters opened between 1998 and 2000. Another 15 or so should open in 2001 and about 20 are expected in 2002. This should bring Europe to a total of 100 theaters by 2003.

New countries that have joined the LF club (or soon will) include Turkey, Italy, Poland, and Malta in Europe, and Israel, Kuwait, Egypt, and Lebanon in the Middle East.

In 1999, of the ten busiest theaters in the world, five were European: Berlin Discovery, Munich, Barcelona, Madrid, and Paris La Géode.

Linked to the growth of theaters is an increase in LF production in Europe. Several production companies are already

doing business and more are being formed. There are quite a few new movies in development, pre-production, shooting, or post-production. At the GSTA meeting in Frankfurt last fall, three of the thirteen new features presented were European productions:

- **Loch Lomond: Legend Of The Loch**, by Scotland's **Dunbartonshire Enterprise** in association with **Principal Large Format**;
- A new version of **Water And Man**, produced by **Rigaud Production** for **La Géode** in Paris.
- **Ski To The Max**, produced and directed by **Willy Bogner** in Germany.

In addition, we should point out that although **Encounter In The Third Dimension** by Ben Stassen (**nWave**) is considered an American release, he and his company are Belgian.

In 2000, we also had the 8/70 production **Rheged: The Lost Kingdom**, directed by **Brendan Quayle**.

Six new films will be released in 2001, four in 15/70 and two in 8/70. The 15/70 titles are:

- **The Majestic White Horses** (Austria), produced and directed by **Kurt Mrkwicka** of **MR Films**.
- **Ocean Men** (Germany), produced by **H5B5** and directed by **Bob Talbot**
- **Origins Of Life** (France), produced by

Les Productions Dussart and **La Géode**, directed by **Gérald Calderon**.

- **The Human Body** (U.K.), produced by the **BBC** and directed by **Peter Georgi**.

As with **Encounter in the Third Dimension**, we could add Ben Stassen's latest release, **Haunted Castle**.

The 8/70 films are:

- **Sacred Journey**, produced and directed by **Brendan Quayle**
- **Vulcania**, produced by **Rigaud Production** and directed by **Pierre Willemin**.

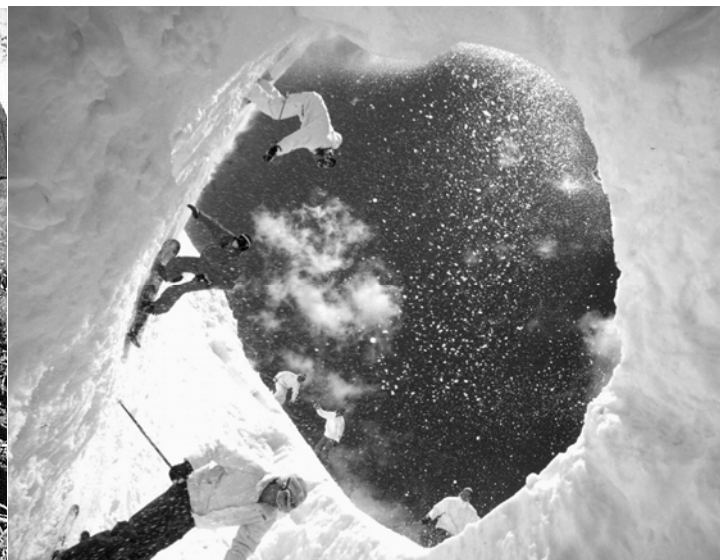
All of these productions enhance the standing of European directors, technicians, and companies in the LF field. In addition, the growth of production in Europe underlines the importance of **Guliver** in Paris, the only European laboratory capable of processing LF film.

Although we have some signs of weakness too, with the closing of three theaters in the past year, we hope that the overall situation will progress to the mutual benefit of the various players in this exciting field.

Dominique Rigaud is president of **Rigaud Production** in Puteaux, France, and is regional vice-president of the **Large Format Cinema Association for Europe, Africa, and the Middle East**. He can be reached at dominique@rigaudprod.com.



Water and Man



Ski To the Max

D-Cinema Vendors Showed Their Wares at ShoWest

(from **SHOWEST** on page 1)

foot (7.3-meter) screen was impressive. Sony hopes to have a working prototype of its version of the D-ILA projector in about a year. Kodak, which is also working with the 2M JVC display chips, did not demonstrate a projector at the show, but is expected to offer private progress viewings within the next few months.

Also in the demonstration booths were the **Texas Instruments** DLP Cinema (dark chip) projectors from DPI, Christie, and Barco. [As explained to attendees at the **Giant Screen Theater Association**® Mid-Winter meeting by TI's **Doug Darrow**, a great deal of the information contained in film images is in the dark areas, so to create a satisfactory "film look" a digital projector must be able to render this shadow detail. The "dark chip" reduces stray light reflected from non-image areas of the DLP chip, improving contrast ratios in the dark range. TI claims a contrast ratio greater than 1,000:1 for the chip. —Ed.]

Barco displayed three models, one of which was outfitted with a Qualcomm decoder module, placing decryption, image decompression, and image watermarking technology securely inside the projector.

NEC and Panasonic demonstrated a different flavor of DLP for cinema with a projector that uses standard (non-dark) DLP SXGA (1280x1024) chips. These projectors were outfitted with proprietary electronics to extend color space and improve contrast ratio. Contrast ratios of approximately 800:1 were claimed by both companies. Panasonic took the concept a little further by placing two projectors side by side with seam blending to achieve a 2K-wide Cinemascope aspect ratio. The colors and blacks of these projectors definitely went beyond video and into the digital cinema realm, but how Hollywood will look upon this new class of lower-cost projector remains to be seen.

On the server front, Avica made its debut, showing working product in many of the projector demonstration booths. Also demonstrated were products from other server manufacturers: Grass Valley Group, Qualcomm, QuVis, and Sony. Avica,

Grass Valley, and Qualcomm each demonstrated theater management systems, the necessary component for splicing shows and managing the storage and display of content throughout a multiplex.

Audio aficionados, as well as the majority of server companies, have consistently argued for a "no compression" standard for audio in digital cinema. So far, server systems such as those from Avica, Grass Valley, and Qualcomm have been designed to support uncompressed storage of audio. Dolby Laboratories, however, quietly discussed its work on Dolby F audio compression for digital cinema. Dolby F has been described as a version of the company's 8-channel Dolby E, an audio compression algorithm used primarily in broadcast equipment, but with metadata. Dolby has not disclosed its plans to market it.

Business plans were in the air. Boeing's Digital Cinema division announced that the Boeing Capital Corporation would offer financing for digital cinema equipment, joining the ranks of other leasing companies such as GE. But an offer to lease equipment doesn't constitute a business plan. Privately, Boeing floated plans to charge studios \$500 per distributed "print" and exhibitors about \$3,000 per month in equipment leasing fees. One can't help but compare this to the \$30,000 cost of a film projection system that lasts 20–30 years. Boeing intends to include alternative entertainment with its offer, the revenues from which it hopes would significantly offset the cost of the lease. Boeing's services include its five-layer security system and the associated encryption/decryption and key management. However, it is not intended to be an open system, so all Boeing-equipped systems would have to receive content through a Boeing-managed distribution network. The company did not announce a date by which the system would be deployed.

The showstopper of business plans, however, was an announcement from Technicolor Digital Cinema. A partnership of Qualcomm and Technicolor, TDC stands alone in having engineered a complete digital cinema system. To kickstart

the business, TDC announced its intent to install the first 1,000 systems in the US. The plan offers a saving of 25% to studios on current distribution costs, and a yet-to-be-negotiated fee from exhibitors. (A fee of 12.5 cents per patron was quietly discussed, but not announced as a firm part of the plan). TDC will provide a system tailored to the exhibitor's needs and will provide full system maintenance, including lamps and technology upgrades. However, many questions remain unanswered, among them:

- How will other distributors will be able to participate? (That is, is this an open system or will other distributors have to contract with TDC to distribute content?)
- To achieve interoperability, will other system providers be able to purchase key technology from Qualcomm while still providing competitively priced systems?
- Will competitive vendors be able to innovate with interoperable products?
- What is TDC's long-term business plan for selling and/or leasing systems, both in the US and in international markets?

Technicolor Digital Cinema may have presented only an outline of a business plan, but it was definitely a brave first step. While the hardware side of digital cinema is showing signs of maturing, the business dialog for its implementation has only just begun.

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Premiering This Month

Lost Worlds: Life in the Balance

by James Hyder

The most famous movie star in the world steps out of a yellow cab and crosses the New York City sidewalk to the office building. He is alone: no entourage, no bodyguard, not even an assistant. Dressed in a simple navy blue polo shirt and dark slacks, he walks into the third-floor recording studio and is introduced to the half-dozen people present. And suddenly you're looking into the eyes of Indiana Jones, Han Solo, Jack Ryan, as he shakes your hand and murmurs that he is pleased to meet you.

Harrison Ford rarely does voice-over work, but has agreed to narrate *Lost Worlds: Life in the Balance* because of his abiding interest in the film's message: the importance of maintaining the world's biodiversity and ecological balance. To tell this tale, director Bayley Silleck has captured LF footage in some of the most beautiful and remote locations in the world, including the high plateaus of Venezuela and Mayan ruins in Guatemala.

The film was produced by Primesco Communications, Inc. and Blue Mountain Films with the support of the National Science Foundation and the American Museum of Natural History in New York, where it premieres on April 14. It is distributed by Primesco.

Before Ford arrived, Silleck recounted for a visitor how he managed to get the actor to narrate the film. From the beginning, Ford had been his first choice, and a year earlier scientist Edward O. Wilson, author of the best-seller *Consilience* and an advisor to the film, had sent Ford a letter on Silleck's behalf, asking him to participate. Wilson and Ford both served on the board of Conservation International. But there had been no response.

Several weeks before the narration was to be recorded, Silleck was talking to his sister Katherine, a teacher at The Day School in New York City. She asked how the film was going, and he replied, "Fine, but we don't have a narrator firmly in place yet." She asked him whom they wanted, and he said, "Harrison Ford,"

explaining about the letter.

Katherine said, "Why don't I call him for you?" Stunned, Silleck asked how she, a kindergarten teacher, would be able to get in touch with Harrison Ford. "His children go to my school. I talked to him just the other day."

She passed the message on, and he agreed.

Today Ford has three hours to give *Lost Worlds* its voice before heading off to Russia to shoot his next feature. After the introductions, he wastes no time getting started. He's at home in a sound studio—he asks for the "cans" (headphones) and steps up to the mike. A videotape of the rough-cut film is projected in front of him, but after a few minutes he and Silleck decide that it will be too time consuming to keep shuttling the video back and forth for every take. From then on, instead of attempting to pace his narration to the picture, Ford simply gives each paragraph several readings with varying inflections until he's happy with it or Silleck nods his approval. The audiotape keeps rolling and the film runs well past the scene being narrated. It will be up to Silleck and sound designer Michel Bordeleau to piece together the best takes.

Ford takes an interest in the material, occasionally asking about a scientific point or raising a question about the script's grammar. A few revisions are made on the fly. Pronouncing the first "c" in

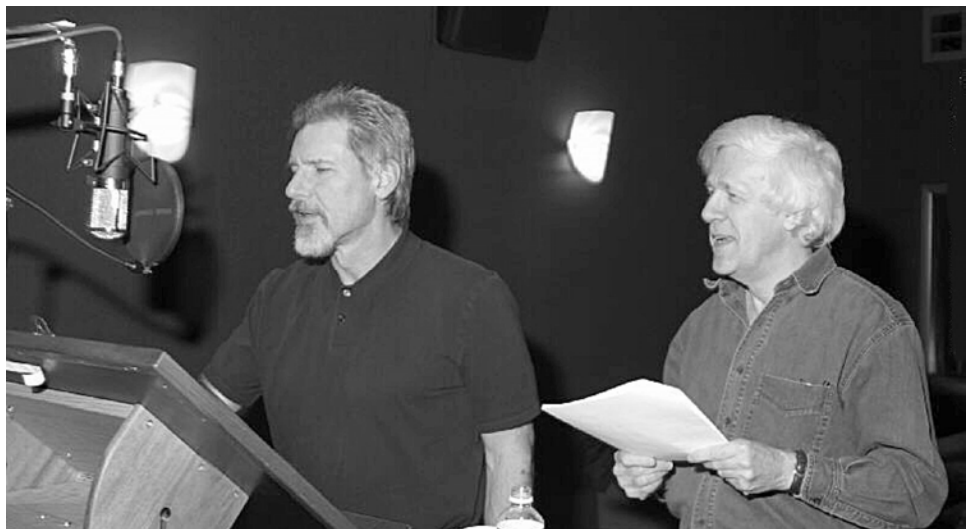
"Antarctica" poses some problems. Ford stumbles over it a few times and jokingly complains, but eventually gets it perfectly in several takes. (For reasons unrelated to the performance, the script is later revised to eliminate the word.)

After about an hour and a half, there is a break for lunch. Over enormous sandwiches ordered from the Stage Deli, the production staff and an invited guest do their best to socialize nonchalantly with the superstar in their midst. You wonder how you might behave in Ford's place, knowing that everyone around you would remember and report to friends and strangers alike every detail of what you said and did. Perhaps this explains his reserved, almost shy demeanor.

Ford, a helicopter and fixed-wing pilot, lights up when the conversation turns to aircraft. He volunteers that he has flown a helicopter of the type seen in the film (didn't like it), and that he likes small planes like his DeHavilland Beaver. He tells a few aviation anecdotes, and then it's time to get back to work.

The rest of the session is quickly wrapped up with few problems. Harrison Ford is ready to head out, about 15 minutes ahead of schedule, but pauses for the inevitable group photos.

He leaves alone, as he arrived. For the next ten minutes the staff and their guest stand around discussing every detail of what he said and did.



Harrison Ford (l.) and director Bayley Silleck recording the narration for *Lost Worlds: Life in the Balance*.

Photo: James Hyder

THE *LF* EXAMINER INDEX

March 2001

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts. The films' rank within the top 150 releases (conventional and LF) as listed by *Variety* is also included. Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Variety	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Rank	Cume	Gross	Cume	Cume		Dom	Intl	Tot
03/01/2001	Cyberwor	251,501	39 (36)*	5,998,596	164,724	1,747,206	7,745,802	20	35	14	49
	Trex	148,862	54 (42)*	36,223,237	132,483	22,003,548	58,226,785	131	12	10	22
	SAA	148,442	42	395,962	-	-	395,962	3	4	-	4
	CDS	113,666	48	9,565,801	91,554	5,984,181	15,549,982	56	18	11	29
	MJTTM	112,278	49	15,214,680	23,212	968,509	16,183,189	43	14	5	19
	Galapago	81,918	61 (52)*	9,114,222	26,810	3,560,867	12,675,089	71	8	4	12
	IOTS	26,688	77 (63)*	9,101,884	-	4,356,193	13,458,077	94	5	-	5
	Extreme	18,444	65	10,786,906	43,406	11,156,450	21,973,356	101	7	11	18
	E3D	18,176	66	5,307,288	167,852	14,302,318	19,609,606	98	4	14	18
	Nsync	13,886	69	164,290	-	-	164,290	3	8	-	8
	WOC	7,715	78	14,736,171	13,684	18,801,011	33,537,182	302	1	2	3
	ATSOT	6,564	81	15,529,165	5,485	19,309,903	34,839,068	276	4	3	7
	AlienAdv	5,285	83	3,341,746	41,883	4,074,949	7,416,695	79	2	6	8
	AEK	2,812	99 (90)*	13,396,551	10,029	7,029,443	20,425,994	177	3	5	8
	MTA	1,794	91	2,089,905	-	463,174	2,553,079	125	2	-	2
	TR	1,178	98	16,662,462	18,091	12,205,343	28,867,805	183	1	3	4
3/8/2001	Cyberwor	214,656	45 (35)*	6,213,252	188,788	1,935,994	8,149,246	21	34	14	48
	SAA	123,829	44	519,792	-	-	519,792	4	4	-	4
	CDS	103,933	49	9,670,442	79,782	6,062,434	15,732,876	57	16	9	25
	MJTTM	92,215	54	15,306,895	15,126	983,635	16,290,530	44	14	4	18
	Trex	73,712	65 (59)*	36,299,950	64,373	22,067,921	58,367,871	132	12	10	22
	Nsync	69,430	59	270,822	-	-	270,822	4	10	-	10
	Galapago	45,396	74 (66)*	9,159,618	11,035	3,571,902	12,731,520	72	7	4	11
	IOTS	19,279	83 (77)*	9,121,163	-	4,356,193	13,477,356	95	5	-	5
	Extreme	15,063	80	10,836,234	24,399	11,245,107	22,090,341	102	6	12	18
	E3D	13,980	82	5,321,268	166,369	14,470,687	19,791,955	99	4	14	18
	ATSOT	6,101	93	15,534,928	6,455	19,319,860	34,854,788	277	3	3	6
	WOC	3,860	100	14,740,031	13,109	18,813,949	33,553,980	303	1	3	4
	AlienAdv	2,279	107	3,344,025	49,735	4,124,684	7,468,709	80	2	6	8
	AEK	1,641	115 (109)*	13,398,193	7,563	7,037,006	20,435,199	178	3	5	8
	STTM	1,367	-	5,346	5,061	172,054	177,401	20	1	9	10
	TR	1,100	112	16,663,500	9,896	12,211,772	28,875,332	184	1	2	3
	MTA	1,003	114	2,088,610	-	463,174	2,551,784	126	2	-	2
3/15/2001	Cyberwor	186,479	43 (38)*	6,399,731	99,650	2,035,644	8,435,375	22	34	14	48
	SAA	161,145	39	680,937	-	-	680,937	5	4	-	4
	CDS	104,235	48	9,774,677	82,020	6,144,454	15,919,131	58	16	9	25
	MJTTM	94,963	50	15,401,858	12,206	995,841	16,397,699	45	14	3	17
	Trex	68,454	67 (56)*	36,368,403	73,143	22,141,064	58,509,467	133	12	12	24
	Nsync	64,663	59	335,485	-	-	335,485	5	11	-	11
	Galapago	23,417	80 (71)*	9,183,034	81,073	3,652,975	12,836,009	73	7	4	11
	IOTS	21,476	81 (72)*	9,142,639	-	4,356,193	13,498,832	96	5	-	5
	Extreme	15,839	77	10,867,136	21,105	11,297,637	22,164,773	103	6	12	18
	E3D	12,010	82	5,333,278	161,168	14,631,855	19,965,133	100	4	14	18
	ATSOT	9,845	86	15,545,111	4,432	19,324,292	34,869,403	278	3	3	6
	WOC	4,418	96	14,744,449	13,221	18,827,170	33,571,619	304	1	3	4
	AEK	2,047	115 (108)*	13,452,592	26,377	7,063,383	20,515,975	179	2	5	7
	AlienAdv	1,777	105	3,344,802	48,363	4,173,047	7,517,849	81	1	6	7
	STTM	1,310	-	6,656	5,578	177,470	178,135	21	1	9	10
	MTA	711	117	2,091,619	-	463,174	2,554,793	127	2	-	2
3/22/2001	Cyberwor	186,918	53 (36)*	6,586,649	108,499	2,144,143	8,730,792	23	35	14	49
	SAA	162,861	38	843,798	-	-	843,798	6	4	-	4
	MJTTM	109,652	46	15,511,510	11,206	1,007,047	16,518,557	46	15	4	19
	CDS	98,327	49	9,876,286	87,154	6,231,608	16,107,894	59	16	9	25
	Nsync	50,838	57	329,136	4,119	63,041	392,177	6	8	3	11
	Trex	39,575	71 (64)*	36,407,978	122,580	22,208,164	58,616,142	134	12	12	24
	Galapago	22,306	91 (77)*	9,205,340	6,964	3,659,939	12,865,279	74	8	4	12
	IOTS	15,905	85 (81)*	9,158,544	-	4,356,193	13,514,737	97	5	-	5
	AEK	13,550	109 (86)*	13,466,142	5,765	7,069,148	20,535,290	180	4	5	9

* *Variety* used partial-week figures instead of full-week totals for Imax's films, which resulted in a lower rank for those films than they deserved. The rank those films should have received is shown in parentheses.

Wk Ending	Title	Dom Gross	Variety Rank	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	— Screens —		
									Dom	Intl	Tot
	ATSOT	12,011	82	15,557,122	7,906	19,332,198	34,889,320	279	3	3	6
	E3D	11,231	83	5,344,539	157,023	14,788,878	20,133,417	101	4	14	18
	WOC	6,492	94	14,753,836	12,876	18,840,046	33,593,882	305	1	3	4
	MTA	2,013	108	2,094,053	-	463,174	2,557,227	128	2	-	2
	AlienAdv	1,919	109	3,347,932	45,004	4,218,051	7,565,983	82	1	6	7
	STTM	1,191	-	7,847	5,587	182,895	190,742	22	1	9	10
3/29/2001	Cyberwor	216,970	44 (31)*	6,803,618	104,015	2,248,158	9,051,776	24	34	14	48
	SAA	148,689	35	992,487	-	-	992,487	7	4	-	4
	CDS	122,644	38	9,995,096	76,213	6,305,834	16,300,927	60	16	8	24
	MJTTM	117,319	39	15,628,829	10,609	1,017,656	16,646,485	47	16	3	19
	Trex	90,454	67 (49)*	36,498,432	55,480	22,263,644	58,762,076	135	13	12	24
	Nsync	66,860	56	395,997	1,288	69,331	435,327	7	10	-	13
	IOTS	39,354	89 (68)*	9,197,899	-	4,356,193	13,554,092	98	5	-	5
	Galapago	20,404	93 (76)*	9,225,745	12,199	3,672,138	12,897,883	75	8	4	12
	E3D	14,739	82	5,359,278	140,867	14,929,745	20,289,023	102	4	12	16
	AlienAdv	10,909	86	3,358,841	49,065	4,267,116	7,625,957	83	2	5	7
	ATSOT	10,903	87	15,566,576	7,358	19,340,355	34,906,931	280	3	3	6
	AEK	4,779	107 (100)*	13,470,921	5,751	7,074,899	20,545,820	181	4	5	9
	WOC	4,333	94	14,758,169	5,915	18,853,238	33,611,407	306	1	2	3
	MTA	3,571	107	2,098,862	-	463,174	2,562,036	129	2	-	2
	STTM	1,688	-	9,534	5,128	187,874	197,408	23	1	9	10
	TR	-	-	16,663,500	10,048	12,245,560	28,909,416	187	-	2	2

(from **SHORTS** on page 24)

With the Natick theater and the **New England Aquarium's** IMAX 3D theater, set to open in December, the number of LF screens in the Boston areas will triple. The **Mugar Omni Theater** at the **Museum of Science** has been the only show in town since opening in March 1987.

South African theaters open

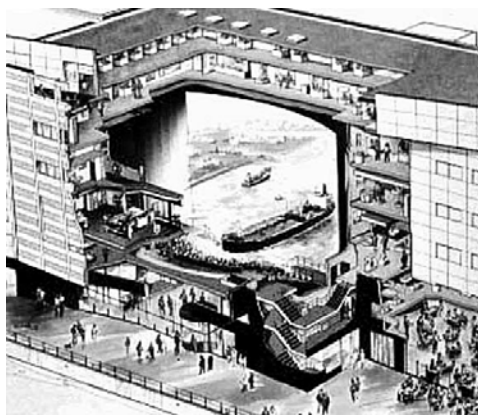
After a delay of several months, two new IMAX theaters opened in South Africa on March 9. The theaters, in the Menlyn section of Pretoria and the Hyde Park neighborhood of Johannesburg, were completed last year, but the sudden failure of the parent company of owner **Millennium Expotainment** kept them from opening on schedule. (See *The Biz*, *LF Examiner*, November 2000.)

Nedbank, which had been the naming sponsor of the theaters, bought the properties earlier this year, along with the **Capetown IMAX Theater**, after **Millennium** went into liquidation. A new company, **Imax South Africa (ISA)**, has been formed to manage the theaters. (Unlike **Imax Australia**, which is a subsidiary of **Imax Corporation**, ISA is an independent licensee, and has no direct connection to the Toronto company.)

Last summer **Millennium** had opened an IMAX theater in Boksburg, near Pretoria, which was closed after the liquidation. ISA has determined that the location is

economically unfeasible, and that projector will be installed at a site in Durban which will open in the fall. All four South African theaters are 2D.

Leanne Jefferies, national sales and marketing manager for ISA, tells *LFX* that the new theaters are doing very well.



The Waterstad IMAX theater in Rotterdam.

Rotterdam theater closes

The **IMAX Waterstad Theater** in Rotterdam, the Netherlands, closed on March 1 after struggling to survive for nearly 12 years. The theater, a 320-seat 2D house, opened in May 1989 in a location that was to have been developed with a museum and other amenities. A film on the city of Rotterdam had also been planned, but none of these things came about. The theater was overshadowed by the more established **Omniversum**, which opened

five years earlier in the Hague, about 20 miles (32 km) away.

Both theaters are owned by **Sijthoff Multimedia Holdings**, which until recently had been able to find ways to compensate for the Rotterdam theater's consistent losses. **Sijthoff's Berend Reijnhoudt** tells *LFX* that, in contrast to Rotterdam, "Omniversum is doing very well. We had a big increase in visitors in 2000 and have had our best January since opening."

Ub Iwerks centennial observed

March 24, 2001, marked the 100th anniversary of the birth of **Ubbe Iwerks**, the figurative "father" of Mickey Mouse and literal father of **Don Iwerks**, founder of **Iwerks Entertainment**. The elder Iwerks, who died in 1971, animated the first Mickey Mouse cartoons for Disney and in the 1930s invented many essential motion picture tools, such as the optical printer, the traveling matte system, and the wetgate printer. Iwerks also developed the first 360° film theater. He won two Scientific and Technical Academy Awards® and was nominated for an Oscar® for his special effects work on Alfred Hitchcock's *The Birds*.

The centennial is being celebrated with a book and a documentary by Iwerks' granddaughter, **Leslie Iwerks**, both titled *The Hand Behind the Mouse*. The film was produced by **Walt Disney Pictures** and distributed by **Buena Vista Distribution**.



* New listing.

Underlined titles are 3D

Updated information is printed in **bold**.

Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Princess and the Pea

Linton Films; distributor: tba; director, producer, writer: Curtis Linton; director of photography: Jim Matlosz; production designer: Andrea Finn; editor: Mike Restaino; producers: Mike Lane, Jill Aske. Cast: Rusty Schwimmer, Bruce Bohne. 6 min. Release: May.
— Film is complete and was submitted to Student Academy Awards.
— Will have first industry screening at LFCA conference in May.

Bears (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: David Lickley; script: Alexander Low; director of photography: Sylvain Brault; composer: Violaine Corradi; sound design: Michel Bordeleau; editor: James Lahti; line producer: Robert Wilson-Smith; producer: Goulam Amarsy; supervising producer: James Marchbank; **co-executive producer: Ed Capelle**; executive producer: Chris Palmer. **Release: Summer.**
— February: Shot inserts of Native American bear artifacts.
— Picture is locked.
— Sound mixing and CGI will be completed this month.
— “Beta” version will premiere at Science North, Sudbury, ON, in May.

Ocean Men

H5B5 Media AG; distributor: nWave; director, cinematographer: Bob Talbot; narration writer: Mose Richards; score: Cliff Eidelman; visual effects supervisor: John F. Schlag; writer, co-producer: Almut Saygin; producer: Jan Herrmann. **Release: Summer.**
— Picture is locked.
— Post work is under way.
— Will have first industry screenings at Euromax meeting in April and LFCA conference in Los Angeles in May.

Origins of Life

Productions Dussart, Productions de La Géode; dis-

Apr '01

July '01

Jan '02

LW
AllAccess
LLLL

PATP

OOL
Bears
OM

China
ROP
MC

Equus
HB
Vulcania Evergla

Courage
SU
WG

tributor: XLargo (Europe); director: Gérald Calderon; directors of photography: Claude-Julie Parisot, Jack Tankard (helicopter), Laurent Guenoun (underwater); writers: Gérald Calderon, Bernhard Elsner; score: Bruno Coulais; producer: Groupe 47; executive producer: Bertrand Dussart. **Release: July.**
— Principal photography is complete.
— Editing has begun.
— Will have first industry screening at Euromax meeting in April. Will premiere at La Géode in Paris, July 1.

China: The Panda Adventure

Imax Ltd.; distributor: Imax; director: Robert M. Young; directors of photography: Reed Smoot (main unit), Tom Cowan (second unit); post-production supervisor: Michael Tingle; producers: Antoine Compin, Charis Horton; executive in charge of production: Lorne Orleans; executive producers: Andrew Gellis, John Wilcox. Cast: Maria Bello. **Release: September.**
— Principal photography is complete.
— Final audio mix is complete; finishing opticals.

Roar of Power

Tim Liversedge Productions; distributor: tba; director, producer, cinematographer: Tim Liversedge. **Release: September.**
— Have filmed lions over the past 18 months.
— Principal photography is complete.
— Preparing to begin 100% digital post.

Equus: The Story of the Horse

Equus Films.; distributor: Imax; director: Michael Caulfield; director of photography: Tom Cowan; composer: Roger Mason; producers: Liz Butler, Michael Caulfield. **Release: October.**
—February–April: Filming race horses and event horses in Victoria and NSW, Australia.

The Human Body

BBC Science; distributor: nWave; director: Peter Georgi; cinematographers: Reed Smoot, David Barlow; writer: Richard Dale; producers: Peter Georgi, Richard Dale; executive producers: Jana Bennett, Richard Dale, British Broadcasting Corporation, Discovery Channel, in association with Maryland Science Center, Science Museum (London). **Release: October.**
— February: shot the birth of a baby on 24P HD video.
— Picture is locked.
— CGI and other post work is in progress.
— World premiere at the Science Museum in London, Oct. 10.

Music Country

Gaylord Entertainment; distributor: Imax; director: Steven Goldmann; music producer: Randy Scruggs; executive producer: Claire Biscaglia. Cast: The Dixie Chicks, Lyle Lovett, Loretta Lynn, Dolly Parton, Earl Scruggs, Dwight Yoakam. **Release: fall.**
— Principal photography is complete.
— Post production is under way.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willem; producer: Dominique Rigaud. Filmed in 8/70. 20 min. **Release: fall.**
— Principal photography is complete.
— Editing is under way.

Courage (wt)

Sky High Entertainment/Blue Sky; distributors: Mugen Distribution (America, Australia, New Zealand), First E (Europe), Sky East (Asia); director: Marc Fafard; director of photography: Steve Howell; producer: Carl Samson. **Release: November.**
— February: Filmed in Key West, Florida.
— March–April: Filming actors in a Miami studio.
— April: Flight simulators in Montreal.
— May: BASE jumping off fjords in Norway.

Virtual Actors featuring The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. **Release: November 2001.**
— Rendering and over 90% of computer animation is complete.
— April: film recording will be completed.
— Summer: sound mixing.
— Will be shown at GSTA conference in September.

Everglades (wt)

Super 70 Entertainment/Blue Mountain Films; distributor: tba; director/producer: Jeff Simon; director of photography: Jeff Simon; writer: Alan Ternes. **Release: late 2001.**
— Have shot about 30,000 feet of 8/70 film throughout the Everglades over the past year.
— Will continue filming wildlife, storms, wet and dry seasons through summer 2001.

Straight Up (formerly Up, Up, and Away)

SK Films; distributor: SK Films; director: David Douglas; producer: Diane Roberts; executive producer (NASM): Patricia Woodside; executive producer: Jonathan Barker. **Release: late 2001.**
—May: Shooting maintenance of high voltage power lines by helicopter in Pennsylvania; U.S. Marine Corps extraction exercises using Cobra and Sea Dragon helicopters.

Coral Reef Adventure

MacGillivray Freeman Films; distributor: MFF; directors: Howard Hall, Greg MacGillivray; writer: Osha Gray Davidson; camera: Howard Hall, Brad Ohlund; producers: Greg MacGillivray, Alec Lorimore. **Release: March 2002.**
—February–March: Shot in Fiji.
—May–June: Shooting in Tahiti and Rangiroa.

CRA L&C JGWC AH
 India Pulse ND ALBT RAP SS3D SFI
 Kiliman GT UFOs Yosemite

India: Kingdom of the Tiger (wt)

National Wildlife Federation/Primesco; distributor: NWF/Primesco; director: Bruce Neibaur; director of photography: Matthew Williams; associate producer, writer: Keero Singh Birla; producers: Afsana Amarsy, Goulam Amarsy; executive producer: Chris Palmer. Release: March 2002.

- April–May: filming near the foothills of the Indian Himalayas, and historical re-creations of tiger hunts in Rajasthan.
- June: shooting in Canada with trained tigers.

Kilimanjaro: Mountain of Many Faces

Arcturus Motion Pictures; distributor: Houston Museum of Natural Science; director: David Breashears; cinematographers: Jack Tankard, Robert Schauer; writer: Mose Richards; producers: Arabella Cecil, David Breashears; executive producer: Houston Museum of Natural Science. Release: March 2002.

- Principal photography is complete.
- April: Final pickups.
- Editing has begun.

Lewis and Clark (wt)

National Geographic Television; distributor: Destination Cinema; director: Bruce Neibaur; writer: Mose Richards; co-producer: Jeff T. Miller; senior producer, co-producer: Lisa Truitt. Release: April 2002.

- February: Shot re-creations of crossing the Bitterroot Mountains and of winter in the Mandan village.
- Second unit will shoot in Montana and Oregon this spring.
- Editing has begun.

Jane Goodall's Wild Chimpanzees

Science Museum of Minnesota; distributor: SMM; director: David Lickley; directors of photography: Reed Smoot, James Neihouse; line producer: Kathryn Liptrott; executive producers: Jim Marchbank, Mike Day, Freda Nicholson. Release: May 2002 (Canada), October 2002 (elsewhere).

- March: Additional shooting in Africa.

Australia: Land Beyond Time

Living Pictures Pty Ltd.; distributor: Houston Museum of Natural Science; director, producer: David Flatman; executive producer: Houston Museum of Natural Science. Release: summer 2002.

- February: Filmed in Tasmania and Lake St. Clair National Park.
- March–April: Twelve Apostles volcanic formation on Victoria Coast, koalas on Kangaroo Island.

Gulliver's Travels

Imax, Ltd.; distributor: Imax; co-directors: Ian Pearson, Scott Speirs, Phil Mitchell; writer: Ian Pearson; production designer: Brent Boates. 3D. Release: 2002.

- Animation is in progress.

Rendez-vous à Paris

aGépro Cinéma; distributor: Gaumont (in France); director: Eric Magnan; cinematographer: Dominique Gentil; script: Mireille Cardot, Michel Picard; executive producers: Marie Christine de Montbrial, Michel Frichet. Release: 2002.

- Have filmed aerial sequences over Provence.
- Additional filming this summer in Paris and Brittany.

Space Station 3D

Imax Space Ltd.; distributor: Imax; cinematographer, astronaut trainer: James Neihouse; producer: Toni Myers; associate producer: Judy Carroll. 3D. Release: mid-2002.

- February: Filmed opening of new Destiny Lab Module with 3D cabin camera on Shuttle mission to the International Space Station. Also filmed ground activities with the astronauts at Kennedy Space Center.
- March: Filming astronauts in Neutral Buoyancy Lab in Houston, Shuttle launch from the ground, and on orbit with cabin camera.
- Will fly two cameras—cabin and cargo bay—on two missions in April and June.

Not actively in production this month:

Natural Disasters
 Pulse: A Stomp Odyssey
 UFOs: Science or Science Fiction?
 The World's Game
 Yosemite
 Search for Infinity
 Avalanche Hunter



The IMAX camera crew sets up as Sting does a sound check, preparing to shoot for All Access.

Bookings: April 2001 by Film

714 bookings of 83 films in 241 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy, and usefulness of these data. If your

theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

We recently elected to eliminate the Status column

from these tables. This data point is changing too quickly, and thus has become impractical to attempt to collect and present accurately.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
AEK	Boksburg ISA	9/15/00	9/30/01	Amazon	Miami Imx	4/6/01	7/12/01	ChanJian Closed CV	Honolulu Con	1/26/01	5/31/01	
	Dublin Reg	1/1/01	12/31/01		Nashville Reg	4/6/01	7/12/01		Jersey City	4/4/01	9/3/01	
	Dusseldorf NeUe	7/31/00	7/30/01		New York Sony	4/6/01	7/12/01		Kaohsiung	1/3/01	6/30/01	
	Mumbai	3/23/01	3/22/02		Norwalk	4/6/01	9/3/01		Lincolnshire Reg	1/12/01	5/31/01	
	Oslo	12/1/00	6/1/01		Nyack Imx	4/6/01	6/28/01		Melbourne Imx	4/26/01	7/31/01	
	Richmond SMV	1/13/01	4/27/01		Ontario Edw	4/6/01	7/12/01		Miami Imx	2/9/01	7/31/01	
	Sandy	10/13/00	4/12/01		Oslo	4/25/01	7/31/01		Montreal FP	5/5/00	4/22/01	
	Seattle PSC 1	10/31/00	4/30/01		Sacramento Imx	4/6/01	7/29/01		Myrtle Beach	6/1/00	5/31/01	
	Stockholm	3/1/00	8/30/01		San Francisco Sony	4/6/01	7/12/01		New York Sony	4/4/01	6/30/01	
	Sudbury	5/1/00	6/30/01		Tampa Reg	4/6/01	8/21/01		Oslo	1/20/01	6/30/01	
	Taipei AM	7/1/00	6/30/01		Valencia Edw	4/6/01	7/12/01		Philadelphia	4/5/01	9/30/01	
	Warsaw IT	9/7/00	3/7/02		Wash NMNH	4/6/01			Puebla	1/2/01	6/30/01	
	Africa	Amneville Gau	5/23/00		4/01	Woodridge Cmk	4/6/01		7/12/01	Seattle PSC 2	4/6/01	7/1/01
		Branson	4/15/01		12/31/01	Cleveland	11/1/00		4/1/01	Seoul	1/13/01	6/30/01
		Charleston SC	2/13/01		7/15/01	Hague	2/1/01		7/31/01	Sydney Imx	12/24/99	6/30/01
Jersey City		10/7/00	6/1/01	Indianapolis CMI	11/10/00	6/10/01	Tulsa Cmk	3/9/01	6/30/01			
Kuwait City		12/25/00	12/24/01	Louisville	10/7/00	4/6/01	Valencia Spn	5/1/00	6/30/01			
Malta		2/01	2/27/02	Lucerne	3/1/01	8/31/01	Victoria	9/1/00	6/1/01			
Melbourne Imx		10/24/00	4/11/01	Norwalk	1/12/01	6/14/01	Woodridge Cmk	1/12/01	6/30/01			
Menlyn ISA		3/9/01	9/30/01	Philadelphia	10/1/00	4/1/01	Vancouver SW	2/01	10/01			
Roanoke		1/20/01	6/29/01	Syracuse	4/1/01	4/30/01	Indianapolis WR	1/15/01	7/15/01			
Townsville		11/00	5/01	Tampa MOSI	11/17/00	5/24/01	Bogota	3/29/01	9/10/01			
Vancouver Imx		9/00	4/02	Tijuana	6/3/00	4/2/01	Copenhagen	9/2/98				
AIWC		Adelaide Imx	1/21/01	7/21/01	Amneville Gau	6/1/00	5/31/01	Fort Worth	10/1/00	10/1/03		
		Auckland	2/5/01	9/1/01	Bangkok	10/26/00	5/31/01	Hampton	1/8/99	12/31/01		
		Brisbane Imx	1/21/01	7/21/01	Cathedral City	6/27/00	5/30/01	Kuala Lumpur NP	3/15/01	3/14/02		
		Los Angeles CSC	5/12/00	5/11/01	Melbourne Imx	8/27/00	5/30/01	Rochester Cmk	1/1/01	6/30/02		
	Perth Imx	11/1/00	6/1/01	New York Sony	5/1/00	12/31/01	San Jose	10/12/00	10/11/02			
	Philadelphia	10/1/00	4/1/01	Tulsa Cmk	2/2/01	6/30/01	Addison Mar	10/6/00	4/5/01			
	Vancouver Imx	2/23/01	4/12/01	BP	Ankara	1/22/00		Apple Valley Imx	12/15/00	6/15/01		
	Vienna	4/6/01	7/5/01		Berlin Disc	10/2/98	4/1/01	Auckland	4/4/01	9/30/01		
	Charlotte	11/24/00	6/1/01		Boise Edw	1/1/01	9/30/01	Bangkok	12/5/00	6/30/01		
	Pittsburgh	3/3/01	7/13/01		Bristol	7/1/00	4/1/01	Berlin CS	11/16/00	5/10/01		
	Saint Louis SC	1/15/01	5/3/01		Copenhagen	4/1/99	5/15/01	Berlin Disc	11/10/00	5/9/01		
	Sudbury	1/8/01	5/1/01		Fresno Edw	1/1/01	9/30/01	Bochum NeUe	3/8/01	3/7/02		
	Taipei MCRC	1/1/01	12/31/01		London SM	10/2/00	10/1/01	Boise Edw	10/13/00	5/17/01		
	Vienna	1/26/01	7/5/01		Montpellier Gau	5/1/00	12/31/01	Bradford	3/1/01	2/28/02		
	Alaska	Hibbing	3/2/01		5/22/01	Mumbai	3/23/01	3/22/02	Brisbane Imx	3/1/01	8/31/01	
Kyoto		3/21/98	2/28/02		Oslo	5/1/99	5/31/01	Bristol	10/20/00	10/19/01		
Memphis Pink		2/24/01	6/29/01		San Jose	5/4/00	5/3/03	Cathedral City	2/1/01	4/30/01		
Syracuse		11/00			Valencia Edw	1/1/01	9/30/01	Chicago NP	10/6/00	4/5/01		
Tampa MOSI		9/1/00	9/01		Valencia Spn	5/1/00	4/16/01	Columbus Mar	10/6/00	4/5/01		
Tsuruga		4/1/01	6/30/01		Vienna	12/8/00	12/31/01	Dallas Cmk	10/6/00	4/5/01		
AlienAdv	Auckland	11/00	11/01		Warsaw IT	9/7/00	9/7/01	Dearborn	10/6/00	10/6/01		
	Berlin CS	2/00	6/01	Baltimore	2/2/01	6/30/01	Dublin Reg	10/6/00	4/5/01			
	Dusseldorf NeUe	1/18/01	5/1/01	Berlin CS	1/15/00	6/30/01	Fort Lauderdale	10/6/00	10/6/01			
	Hampton	1/12/01	5/30/01	Boise Edw	4/20/01	7/31/01	Frankfurt NeUe	3/8/01	3/7/02			
	Houston Edw	3/1/01	7/31/01	Brisbane Imx	12/24/99	4/18/01	Fresno Edw	11/17/00	5/17/01			
	Perth Imx	3/15/01	8/30/01	Brussels	1/1/01	6/30/01	Galveston	10/6/00	4/6/01			
	Poitiers 870 3D	2/1/00	2/1/02	Calgary FP	3/23/01	6/30/01	Halifax	4/12/01	8/11/01			
	Quebec	3/15/01	7/31/01	Cathedral City	11/1/00	5/31/01	Honolulu Con	10/13/00	4/13/01			
	Sydney Imx	11/00	11/01	Charleston SC	4/1/01	9/30/01	Houston Edw	10/6/00	4/6/01			
	AllAcces	Kansas City Zoo	4/6/01	7/12/01	Chicago NP	1/12/01	4/30/01	Irvine Edw	10/6/00	4/6/01		
		King of Prussia UA	4/6/01	6/29/01	Dearborn	8/25/00	5/3/01	King of Prussia UA	10/6/00	4/6/01		
		Los Angeles Sony	4/6/01	7/12/01	Fresno Edw	4/20/01	7/31/01	Kuwait City	12/25/00	12/24/01		
		Lucerne	4/25/01	7/31/01	Harrisburg	3/10/01	6/30/01	Langley FP	10/6/00	4/5/01		
		Memphis Muv	4/6/01	7/12/01	Hong Kong	3/30/01	4/1/01	Las Vegas Imx	11/17/00	5/17/01		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
DIA	Lincolnshire Reg	10/6/00	4/5/01	E3D	Saint Augustine	10/15/00	4/15/01	GC	Columbus Mar	12/1/00	12/31/01
	London BFI	10/20/00	10/19/01		San Antonio	1/1/01	8/01		Honolulu Con	5/1/00	5/1/01
	London ONT	11/10/00	5/10/01		San Simeon	12/10/00	5/15/01		Houston Edw	1/5/01	6/21/01
	London SM	10/20/00	10/19/01		Sandton ISA	3/9/01	3/8/02		Irvine Edw	1/5/01	6/21/01
	Los Angeles Sony	10/6/00	4/5/01		Sandy	11/10/00	5/10/01		Las Vegas Imx	5/5/00	5/5/01
	Manchester UCI	11/10/00	5/9/01		Stockholm	10/1/00	3/31/02		Munich	2/17/00	4/30/01
	Melbourne Imx	3/1/01	9/30/01		Syracuse	9/6/00			New Orleans	3/1/01	6/30/01
	Miami Imx	10/6/00	4/6/01		Victoria	3/1/01	9/15/01		Sacramento Imx	10/6/00	4/5/01
	Mississauga FP	10/6/00	4/5/01		Ankara	7/1/00			Sasebo	3/1/01	5/31/01
	Montpellier Gau	1/1/01	12/31/03		Barcelona	5/11/00	5/01		Sinsheim	3/10/01	3/9/02
	Montreal FP	10/6/00	4/5/01		Berlin Disc	2/26/99	12/31/01		Taichung NMNS	1/1/01	12/31/01
	Nagano Hot	12/2/00	4/30/01		Bradford	4/00	4/01		Valencia Edw	1/5/01	6/21/01
	New Rochelle Reg	10/6/00	4/5/01		Brisbane Imx	3/15/01	7/31/01		Wash NMNH	10/27/99	
	New York Sony	10/6/00	4/5/01		Fort Lauderdale	12/1/00	12/1/01		Winnipeg	3/1/01	6/1/01
	Nyack Imx	10/6/00	4/6/01		Frankfurt NeUe	6/00	6/30/01		Woodridge Cmk	6/23/00	
	Ontario Edw	10/6/00	4/6/01		Goteborg	3/14/01	12/14/01	GF	Grand Canyon	11/1/99	2/28/02
	Orlando Muv	10/13/00	4/13/01		Kansas City Sci	11/10/99	4/01		Karlshamn	9/1/00	9/1/01
	Osaka Sun	12/1/00	5/31/01		London BFI	5/1/00	5/01		Munich	4/2/01	4/1/02
	Oslo	11/29/00	11/29/01		Madrid	10/00	10/01		Pitea	6/3/00	6/3/01
	Quebec	11/10/00	5/10/01		Munich	1/15/01	3/31/02		Saint Louis Arch	12/1/00	5/25/01
DIS	Sacramento Imx	12/15/00	6/15/01	E3Dcc	Perth Imx	12/00	6/30/01	GN	San Jose	6/1/00	6/1/02
	San Francisco Sony	10/6/00	4/5/01		Rochester Cmk	1/12/01	4/30/01		Charlotte	9/16/99	8/15/01
	Seattle PSC 2	11/10/00	5/10/01		Strasbourg UGC	11/29/00	11/28/01		Hull	3/1/01	6/30/01
	Sydney Imx	3/1/01	9/30/01		Aguascalientes	10/00	5/01		Sudbury	1/00	12/02
	Tempe Imx	1/31/01	7/30/01		Calgary SC	12/1/00	12/1/01	GP	Vantaa	9/1/00	8/31/01
	Tokyo IMAX	12/2/00	7/6/01		Copenhagen	12/1/00	12/1/01		Calgary FP	2/14/01	6/14/01
	Toronto FP	10/6/00	4/5/01		Kofu	2/1/01	9/30/01		Duluth	12/00	4/01
	Toronto OSC	11/10/00	5/3/02		Pitea	1/15/01	6/30/01		Montreal FP	2/9/01	6/14/01
	Tsuruga	1/1/01	5/31/01		Tijuana	2/15/01	6/30/01		Paris Geo	2/27/01	8/31/01
	Valencia Edw	10/6/00	4/6/01		Tokyo ISEC	3/1/01	9/30/01	HaunCast	Stockholm	9/00	12/31/01
	Vancouver Imx	10/6/00	4/6/01	EOTS Everest	Valencia Spn	12/1/00	6/30/01		Taipei AM	3/30/01	9/30/02
	Virginia Beach	11/24/00	9/30/01		Virginia Beach	4/1/98	4/30/01		Barcelona	11/99	
	Woodbridge FP	10/6/00	4/5/01		Fargo	10/6/00	4/6/01		Omaha	10/1/00	4/1/01
	Woodridge Cmk	10/6/00	4/5/01		Goteborg	4/21/01	10/20/01		Addison Mar	2/23/01	7/31/01
	Wuerzburg	12/15/00	12/14/01		Karuizawa Sei	4/1/01			Berlin CS	4/5/01	10/31/01
	Yokohama SC	3/3/01	3/23/02		La Coruna	11/1/00	10/31/01		Berlin Disc	4/5/01	10/31/01
	Boise Edw	1/1/01	12/31/01		Las Palmas	7/1/00	6/30/01		Buffalo Reg	2/23/01	7/31/01
	Columbus COSI	11/11/00	5/31/01		Malta	12/6/00			Buford Reg	2/23/01	7/31/01
	Fresno Edw	1/1/01	12/31/01		Manchester UCI	4/6/01	4/5/02		Chicago NP	2/23/01	7/31/01
	Houston SCH	1/18/93	7/12/02		Niagara	3/20/01	10/4/01		Columbus Mar	2/23/01	7/31/01
	Huntsville	1/1/00	12/31/01		Norwalk	6/30/00	6/14/01		Dallas Cmk	2/23/01	7/31/01
	Hutchinson	10/7/85	6/18/01		Sandton ISA	3/9/01	9/29/01		Dublin Reg	2/23/01	7/31/01
	KSC 1	7/21/85			Tempe Imx	3/9/01	7/13/01		Edmonton FP	2/23/01	7/31/01
	Valencia Edw	1/1/01	12/31/01		Vancouver Imx	2/23/01	4/12/01		Irvine Edw	2/23/01	7/31/01
	Cathedral City	2/1/01	7/31/01	Extreme	Auckland	9/15/99			Langley FP	2/23/01	7/31/01
	Houston SCH	7/30/94	7/12/02		Barcelona	5/14/99			Lincolnshire Reg	2/23/01	7/31/01
	Huntsville	10/1/98	12/31/01		Berlin Disc	5/2/00	4/01		Los Angeles Sony	2/23/01	7/31/01
	Manchester UCI	11/10/00	11/9/01		Bristol	1/20/01	7/01		Mississauga FP	2/23/01	7/31/01
	Tampa MOSI	11/11/98			Colorado Springs Cmk	12/15/00	4/19/01		Montreal FP	2/23/01	7/31/01
	Tokyo IMAX	3/3/01	7/6/01		Halifax	10/5/00	4/5/01		Myrtle Beach	2/23/01	7/31/01
Dolphins	Barcelona	10/15/00	10/14/01		Honolulu Con	8/18/00	8/17/02		Nashville Reg	2/23/01	7/31/01
	Branson	4/14/00	4/10/01		Madrid	6/22/00	6/22/01		New Rochelle Reg	2/23/01	7/31/01
	Columbus COSI	12/15/00	5/31/01		Malta	12/6/00	12/7/02		New York Sony	2/23/01	7/31/01
	Denver MNH	3/10/00	5/31/01		Manchester UCI	11/10/00	5/10/01		Ontario Edw	2/23/01	7/31/01
	Fort Lauderdale	4/16/01	10/6/01		Munich	4/12/99	4/01		San Francisco Sony	2/23/01	7/31/01
	Galveston	3/7/01	9/9/01		Regina	9/29/00	9/28/01		Toronto FP	2/23/01	7/31/01
	Glasgow	10/5/00	10/4/01		Spokane	12/15/00	6/01		Valencia Edw	2/23/01	7/31/01
	Huntsville	1/10/01	2/1/02		Sydney Imx	2/16/01	8/01		Woodbridge FP	2/23/01	7/31/01
	Leon Exp	4/1/01	5/15/01		Tijuana	11/4/00	5/4/01		Woodridge Cmk	2/23/01	7/31/01
	London BFI	4/1/01	9/30/01		Vienna	1/26/01	4/5/01	HC HCBTD HD	Alamogordo	4/1/00	9/30/01
	Los Angeles CSC	10/20/00	6/30/01		Yellowstone	11/1/99	10/31/02		San Simeon		
	Lucerne	11/1/00	4/30/01		Tampa Reg	3/2/01			Dallas Cmk	1/1/01	6/30/02
	Madrid	3/15/00	3/14/02		Taichung NMNS	3/20/01	6/20/01		Sinsheim	5/15/98	
	Memphis Pink	11/4/00	6/29/01		Poitiers MC	2/5/00	5/2/01	HH	Honolulu Con	5/1/00	10/31/01
	Mexico City Pap	10/1/00	5/31/01		Kuwait City	4/17/00	4/16/01		Xalapa	2/1/01	8/1/01
	Montpellier Gau	11/1/00	10/31/01	Fantasia FEOC FITS FOK Galapago	Addison Mar	6/23/00	12/31/01	IA Imagine IOTS	Valencia Spn	12/1/00	6/30/01
	Montreal VP	9/1/00	8/01		Apple Valley Imx	5/1/00	12/31/01		Virginia Beach	4/1/98	4/30/01
	Philadelphia	1/15/01	7/15/01		Bochum NeUe	9/1/00	8/31/02		Addison Mar	12/1/00	4/1/01
	Reno Fleisch	1/5/01	6/30/01		Calgary Imx	10/6/00	4/5/01		Buffalo Reg	12/15/99	12/31/01
	Rochester MSC	11/3/00	10/31/01		Chattanooga	8/26/00	9/15/01		Galveston	3/1/01	6/30/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
ITD	Lincolnshire Reg	1/1/01	12/31/01	L5	Vienna	4/6/01	7/5/01	MOF	Sudbury	1/1/01	9/1/01
	Lubbock	2/2/01	8/1/01		Wash NMNH	3/8/01	9/7/01		Vancouver Imx	12/00	6/01
	Nashville Reg	1/1/01	12/31/01		Berlin Disc	8/15/00	8/14/01		Vancouver SW	9/10/99	6/01
	Omaha	3/1/01	8/31/01		Bochum NeUe	8/26/99	8/25/01		Vienna	4/6/01	7/5/01
	Rochester Cmk	3/1/01	3/1/02		Dusseldorf NeUe	8/26/99	8/25/01		Huntsville	1/10/01	1/9/02
	Seattle Dome	3/1/01	2/28/02	LB	Nyack Imx	2/1/01	5/1/04	MTA	Oklahoma City	3/01	5/01
	Taipei MCRC	7/1/00	6/30/01		Ontario Edw	5/1/00	12/31/01		Pensacola	11/8/96	
	Toronto OSC	1/28/00	7/15/01		Sinsheim	10/26/96	5/20/01		Vienna	10/6/00	4/5/01
	Apple Valley Imx	7/15/00	12/31/01	LS	Chattanooga	5/3/96		MTM	Cathedral City	12/25/00	6/25/01
	Baltimore	10/6/00	10/5/02		Sinsheim	6/98	5/20/01		Kansas City Sci	7/1/00	5/31/01
	Chattanooga	4/1/97	5/3/01		Virginia Beach	6/96	4/01	MWH	Addison Mar	9/1/00	9/1/01
	Fresno Edw	10/2/00	10/1/01	MJTMM	Addison Mar	9/1/00	8/31/01		Houston SCH	6/28/97	12/31/01
	Harrisburg	9/9/99			Cedar Rapids	3/23/01	6/30/01		King of Prussia UA	1/1/01	12/31/03
	Irvine Edw	5/1/00	12/31/01		Jakarta	6/5/00	6/4/01	Niagara	San Jose	5/4/00	5/3/03
	Kuwait City	12/25/00	12/24/01		Karlshamn	1/15/01	9/15/01		Toronto OP	3/1/01	7/31/04
	Lincolnshire Reg	6/1/00	8/31/01		Manchester UCI	11/10/00	5/9/01		Woodridge Cmk	1/1/01	6/30/02
	Los Angeles Sony	6/1/00	6/16/01		Villahermosa	11/1/00	5/31/01	Nsync	Munich	4/4/01	9/01
	Madrid	5/5/99	6/4/01		Atlanta FMNH	3/30/01	9/30/01		Vienna	1/26/00	7/01
	New Rochelle Reg	1/1/01	12/31/01		Auckland	10/18/00	7/18/01		Beijing	12/31/00	12/30/01
	Ontario Edw	5/1/00	12/31/01		Baltimore	1/27/01	9/1/01	OG	Niagara	7/1/86	
	Oslo	12/1/00	6/1/01		Cathedral City	5/5/00	5/01		San Jose	6/1/00	6/1/02
JAC	Providence Imx	10/7/00	10/6/03		Charleston SC	12/15/00	6/15/01		Tianjin	1/1/01	12/31/01
	Rochester Cmk	6/1/00	6/1/02	MOE	Chicago MSI	5/5/00	5/01	OMATS	Columbus COSI	3/01	9/01
	San Antonio	3/1/01	5/31/01		Dayton	2/2/01	10/2/01		Dallas Cmk	3/2/01	9/2/01
	San Francisco Sony	6/16/99	6/16/01		Dearborn	2/9/01	8/9/01		Fort Lauderdale	3/27/01	
	Sinsheim	5/15/98	5/20/01		Edmonton FP	12/1/00	6/1/01	OO	Hampton	2/9/01	8/9/01
	Tampa Reg	3/15/01	3/1/02		Harrisburg	11/11/00	5/11/01		Houston Edw	2/2/01	
	Tulsa Cmk	6/1/00	6/30/02		Hastings	3/14/01	9/14/01		Irvine Edw	2/2/01	8/9/01
	Virginia Beach	6/15/96	4/30/01		Hull	3/1/01	7/1/01	ROF	Kansas City Sci	2/2/01	8/20/01
	Atlanta FMNH	3/16/01	9/15/01		Hutchinson	12/15/00	6/15/01		Langley FP	2/9/01	8/9/01
	Birmingham	3/24/01	9/23/01		Karuizawa Sei	4/1/01			Ontario Edw	2/9/01	8/2/01
	Calgary Imx	3/15/01	9/14/01		London ONT	3/2/01	9/2/01	RSATM	Santa Clara	3/27/01	
	Charlotte	3/23/01	9/22/01		Monrovia Krik	3/30/01	8/30/01		Toronto FP	3/01	9/01
	Chicago MSI	3/9/01	9/8/01		Perth Imx	12/7/00	6/7/01		Toronto OP	2/2/01	8/2/01
	Cincinnati	3/9/01	9/8/01	RTW S&R	Philadelphia	2/2/01	9/29/01	RTW S&R	Valencia Edw	2/9/01	8/9/01
	Cleveland	3/9/01	9/8/01		Quebec	3/14/01	6/18/01		Woodbridge FP	2/2/01	8/2/01
	Copenhagen	4/6/01	10/5/01		San Diego RHF	4/6/01	12/31/01		Woodridge Cmk	3/2/01	9/2/01
	Duluth	3/23/01	9/22/01		San Francisco Sony	12/15/00	4/15/01	RTW S&R	Gurnee	4/14/01	10/28/01
	Fort Worth	3/9/01	9/8/01		Shreveport	11/11/00	5/11/01		Pittsburgh	7/30/00	4/6/01
	Hague	4/1/01	9/1/01		Stockholm	9/22/00	9/21/02		Barcelona	5/12/00	5/10/01
	Hutchinson	3/16/01	9/15/01		Wash NASM	5/5/00	7/01	RTW S&R	Mexico City Pap	1/1/01	8/31/01
	Indianapolis CMI	3/16/01	9/15/01		Zion	10/6/00	4/6/01		Montpellier Gau	8/31/00	9/30/01
	Irvine Edw	3/30/01	9/29/01		Baltimore	5/20/99	6/30/01		Montreal FP	8/15/99	
	Jersey City	3/14/01	3/02		Boston MOS	1/1/01	6/15/01	RTW S&R	Norwalk	1/12/01	6/14/01
	Kansas City Zoo	3/23/01	9/22/01		Bristol	8/7/00	7/24/01		Paris Geo	11/10/99	4/30/01
	Little Rock	3/24/01	9/23/01		Brussels	1/1/01	6/30/01		Taipei AM	7/15/00	7/14/01
	Los Angeles CSC	3/16/01	9/15/01		Calgary FP	3/31/01	7/30/01	RTW S&R	New York AMNH	1/01	6/01
	Lubbock	4/13/01	10/12/01		Cathedral City	5/1/00	4/1/01		Orlando SC	3/01	10/01
	Miami Imx	3/15/01	9/14/01		Corpus Christi	3/15/01	2/14/02		Pottiers Imax	2/1/01	2/28/02
	Milwaukee	3/30/01	9/29/01		Dallas SP	9/00	5/01	RTW S&R	San Diego NHM	3/31/01	
	Montreal VP	4/26/01	10/25/01		Fort Worth	1/1/01	7/1/01		Singapore SC	3/01	8/01
	Myrtle Beach	3/16/01	9/15/01		Glasgow	2/9/01	9/7/01		Tampa MOSI	3/16/01	8/30/01
	Oklahoma City	3/11/01	9/10/01		Hague	10/12/00	6/11/01	RTW S&R	Wash NMNH	9/12/00	
	Ontario Edw	3/30/01	9/29/01		Hastings	12/5/00	6/12/01		Harrisburg	1/1/01	6/1/01
	Pensacola	3/10/01	9/9/01		Las Vegas Imx	12/00	6/30/01		Mobile	9/20/00	6/1/01
	Pittsburgh	4/7/01	8/3/01		Manchester UCI	11/10/00	12/31/01	RTW S&R	Roanoke	11/24/00	6/29/01
	Portland	3/16/01	9/15/01		Milwaukee	10/28/00	5/1/01		Vienna	4/6/01	7/5/01
	Quebec	3/1/01	9/1/01		Mobile	1/1/01	5/31/01		Cathedral City	10/1/98	10/30/01
	Regina	3/15/01	9/14/01		Munich	4/2/01	4/1/02	RTW S&R	Fresno Edw	4/6/01	7/20/01
	San Antonio	3/16/01	9/15/01		New Orleans	6/1/00	5/23/01		Halifax	1/22/01	7/21/01
	San Diego RHF	3/16/01	9/3/01		Oakland	2/15/01	8/15/01		Irvine Edw	9/15/00	10/31/01
	Seattle PSC 1	11/23/00	5/22/01		Orlando SC	3/1/01	8/30/01	RTW S&R	Memphis Muv	3/1/01	6/23/01
	Shreveport	3/17/01	9/16/01		Oslo	3/20/01	9/19/01		Warsaw IT	9/6/00	9/5/01
	Singapore SC	4/1/01	9/30/01		Pitea	3/1/01	2/28/02		Santa Clara	3/1/01	10/1/01
	Spokane	3/30/01	9/29/01		Portland	11/1/00	6/30/01		Berlin Disc	10/15/99	4/30/01
	Syracuse	3/24/01	9/23/01		San Jose	2/8/01	12/31/01		Cathedral City	10/1/98	10/30/01
	Toronto OP	3/15/01	9/14/02		San Juan Mega				Dallas Cmk	5/1/00	5/1/02
	Valencia Edw	3/30/01	9/29/01		Speyer Imax	2/1/01	7/31/01		Halifax	1/22/01	4/11/01
	Vancouver Imx	11/29/00	5/28/01		Stockholm	12/00			Honolulu Con	5/1/00	5/1/01

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
SAA	Kaohsiung	7/1/00	6/30/01	T90	Norwalk	11/20/98	12/31/03	TRF	Sinsheim	3/18/99	
	London ONT	5/1/00	8/30/01	TBAA	Hutchinson	9/5/00	6/30/01		Stockholm	2/1/01	7/31/02
	Munich	10/14/99	11/30/01	TF	Kuala Lumpur NP	7/16/00	7/15/01		Sudbury	4/7/00	6/30/01
	Quebec	4/1/00	3/31/02		Oakland	7/1/00	7/1/01		Tulsa Cmk	4/14/00	12/31/01
	Sinsheim	10/1/99	4/30/01		Corpus Christi	3/9/01	3/8/02		Virginia Beach	1/8/99	12/31/01
	Tulsa Cmk	5/1/00	5/1/01		Puebla	11/6/00	5/5/01		Warsaw IT	11/17/00	11/16/01
	Woodridge Cmk	5/1/00	5/1/01		Warner Robins	7/92			London ONT	10/1/00	6/1/01
	Boston MOS	2/16/01	9/3/01	TR	Wash NASM	7/1/76			Shreveport	10/00	6/01
	Dallas SP	2/11/01	5/24/01		Alamogordo	7/1/99	8/31/01	TTL	Bogota	11/29/00	5/29/01
	Houston MNS	2/10/01	6/3/01		Glasgow	2/9/01	10/9/01		Seattle PSC 1	4/1/01	8/31/01
SC	New York AMNH	2/10/01	8/31/01	Trex	Saint Paul	3/30/01	8/31/01	UGs	Oslo	12/15/00	12/15/01
	Birmingham	1/20/01	5/25/01		Shreveport	3/30/01	9/30/01		Sinsheim	4/7/00	
SE	Toronto OSC	3/6/98	3/31/02		Amneville Gau	3/28/01	3/27/02	WABOS	Valencia Spn	5/1/00	5/31/01
SI	Berlin Disc	12/31/00	4/30/01		Ankara	1/22/00		WAM	Ichikawa	4/1/01	6/30/01
	Branson	3/20/01	4/15/01		Barcelona	10/99		WAMnv	Montpellier Gau	3/21/01	
Solarmax	Jersey City	10/7/00	9/01		Boston MOS	12/16/00	6/14/01	Whales	Paris Geo	2/1/00	
	Kansas City Zoo	1/13/01	9/30/01		Bradford	4/5/99	12/31/01		Denver MNH	3/2/01	10/01
	Oakland	9/15/00	9/14/01		Bristol	4/6/01	4/5/02		Galveston	3/9/01	6/15/01
	Reno Fleisch	9/15/00	5/5/01		Brussels	9/1/00	6/30/01		San Juan Mega		
	Toronto OSC	1/01	6/30/01		Buford Reg	8/13/99	12/31/01	Wildfire	Sioux Falls	12/16/00	5/25/01
SOLOE	Vancouver SW	11/00	6/01		Cape Town ISA	3/1/01	5/31/02		Columbus COSI	9/1/00	9/1/01
	Bristol	4/1/00			Charleston SC	9/1/00	2/1/02		Spokane	8/1/00	5/1/01
STTM	Berlin CS	10/12/00			Colorado Springs Cmk	9/10/00	12/31/01	WOC	Amneville Gau	10/23/00	6/30/01
	Berlin Disc	10/12/00	4/12/01		Dearborn	5/1/00	8/31/01		Dallas Cmk	2/23/01	6/23/01
	Bochum NeUe	11/9/00	5/9/01		Halifax	5/1/00	10/31/01	Wolves	Alamogordo	10/1/00	4/30/01
Supespee	Calgary Imx	2/16/01			Harrisburg	5/27/00	9/30/01		Albuquerque	4/1/00	1/3/02
	Dusseldorf NeUe	2/7/01			Irvine Edw	5/1/00	12/31/01		Anchorage	5/14/00	5/20/04
	Frankfurt NeUe	11/8/00	5/8/01		King of Prussia UA	1/12/01	6/12/01		Columbus COSI	2/01	9/1/01
	Munich	11/1/00	4/30/01		Langley FP	11/8/00	2/12/02		Dallas SP	5/1/00	5/24/01
	Oslo	11/16/00			Los Angeles Sony	4/14/00	6/30/01		Dearborn	5/1/00	5/1/01
	Vienna	12/8/00	4/6/01		Menlyn ISA	10/6/00	4/30/01		Edmonton SSC	9/1/00	6/1/01
	Wuerzburg	12/13/00	6/1/01		Monterrey Mex	12/1/00	6/1/01		London ONT	8/10/00	6/30/01
	Alamogordo	4/1/01	9/30/01		Montpellier Gau	3/24/99	9/23/01		Phoenix	6/1/99	5/31/01
	Branson	3/23/01	7/3/02		Montreal FP	12/14/00	2/12/02		Saint Paul	10/1/00	9/1/01
	Richmond SMV	4/28/01	9/14/01		Munich	7/29/99	11/30/01		San Antonio	1/12/01	5/12/01
T40	Syracuse	9/1/97	6/30/02		Nashville Reg	5/14/00	11/10/01	Yell	Syracuse	11/4/00	
	Victoria	1/1/01	7/1/01		Omaha	8/1/00	4/15/01		Hampton	4/6/01	10/5/01
	Baltimore	3/13/01	5/13/01		Ontario Edw	5/1/00	12/31/01	ZC	Tianjin	1/1/01	12/31/01
	Cathedral City	10/1/98	10/30/01		Oslo	4/12/00	10/11/01		Zion	11/1/00	4/30/01
	Nashville Reg	4/15/01	8/31/01		Poitiers Solido	2/1/00	1/31/03				
	Seattle PSC 1	3/1/01	9/4/01		Providence Imx	10/31/00	4/13/01				
	Speyer Dome	11/1/00	5/31/01		Richmond SMV	1/1/01	6/8/01				

April 2001 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Addison Mar	Cyberwor	10/6/00	4/5/01	Apple Valley Imx	Trex	1/22/00		Beijing	Extreme	5/14/99	
	Galapago	6/23/00	12/31/01		Cyberwor	12/15/00	6/15/01		GP	11/99	
	HaunCast	2/23/01	7/31/01		Galapago	5/1/00	12/31/01		OMATS	5/12/00	5/10/01
	IOTS	12/1/00	4/1/01	Atlanta FMNH	ITD	7/15/00	12/31/01		Trex	10/99	
	LS	9/1/00	8/31/01		JAC	3/16/01	9/15/01	Berlin CS	Niagara	12/31/00	12/30/01
Adelaide Imx	MTM	9/1/00	9/1/01	Auckland	MJTTM	3/30/01	9/30/01		AlienAdv	2/00	6/01
	AIWC	1/21/01	7/21/01		AIWC	2/5/01	9/1/01		CDS	1/15/00	6/30/01
	E3Dcc	10/00	5/01		AlienAdv	11/00	11/01		Cyberwor	11/16/00	5/10/01
	HC	4/1/00	9/30/01	Baltimore	Cyberwor	4/4/01	9/30/01		HaunCast	4/5/01	10/31/01
	Supespee	4/1/01	9/30/01		Extreme	9/15/99		Berlin Disc	STTM	10/12/00	
Albuquerque	TR	7/1/99	8/31/01		MJTTM	10/18/00	7/18/01		BP	10/2/98	4/1/01
	Wolves	10/1/00	4/30/01		CDS	2/2/01	6/30/01		Cyberwor	11/10/00	5/9/01
	Wolves	4/1/00	1/3/02		ITD	10/6/00	10/5/02		E3D	2/26/99	12/31/01
	Africa	5/23/00	4/01		MJTTM	1/27/01	9/1/01		Extreme	5/2/00	4/01
	ATSOT	6/1/00	5/31/01	Bangkok	MOE	5/20/99	6/30/01		HaunCast	4/5/01	10/31/01
Amneville Gau	Trex	3/28/01	3/27/02		T40	3/13/01	5/13/01	Birmingham	L5	8/15/00	8/14/01
	WOC	10/23/00	6/30/01		ATSOT	10/26/00	5/31/01		S&R	10/15/99	4/30/01
	Wolves	5/14/00	5/20/04	Barcelona	Cyberwor	12/5/00	6/30/01		SI	12/31/00	4/30/01
	BP	1/22/00			Dolphins	10/15/00	10/14/01		STTM	10/12/00	4/12/01
	E3D	7/1/00			E3D	5/11/00	5/01		JAC	3/24/01	9/23/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bochum NeUe	SC	1/20/01	5/25/01	Chicago NP	CDS	1/12/01	4/30/01	Glasgow	Dolphins	3/7/01	9/9/01
	Cyberwor	3/8/01	3/7/02		Cyberwor	10/6/00	4/5/01		IOTS	3/1/01	6/30/01
	Galapago	9/1/00	8/31/02		HaunCast	2/23/01	7/31/01		Whales	3/9/01	6/15/01
	L5	8/26/99	8/25/01	Cincinnati Cleveland	JAC	3/9/01	9/8/01	Goteborg	Dolphins	10/5/00	10/4/01
Bogota	STTM	11/9/00	5/9/01		Amazon	11/1/00	4/1/01		MOE	2/9/01	9/7/01
	CV	3/29/01	9/10/01	Colorado Springs Cmk	JAC	3/9/01	9/8/01		TR	2/9/01	10/9/01
Boise Edw	TTL	11/29/00	5/29/01		Extreme	12/15/00			E3D	3/14/01	12/14/01
	BP	1/1/01	9/30/01	Columbus COSI	4/19/01			Grand Canyon	Everest	4/21/01	10/20/01
	CDS	4/20/01	7/31/01		Trex	9/10/00	12/31/01		GC	11/1/99	2/28/02
Boksborg ISA Boston MOS	Cyberwor	10/13/00	5/17/01		DIA	11/11/00	5/31/01	Gurnee	OG	4/14/01	10/28/01
	DIA	1/1/01	12/31/01		Dolphins	12/15/00	5/31/01		Amazon	2/1/01	7/31/01
	AEK	9/15/00	9/30/01	Columbus Mar	Nsync	3/01	9/01	Hague	JAC	4/1/01	9/1/01
	MOE	1/1/01	6/15/01		Wildfire	9/1/00	9/1/01		MOE	10/12/00	6/11/01
Bradford	SAA	2/16/01	9/3/01		Wolves	2/01	9/1/01	Halifax	Cyberwor	4/12/01	8/11/01
	Trex	12/16/00	6/14/01		Cyberwor	10/6/00	4/5/01		Extreme	10/5/00	4/5/01
	Cyberwor	3/1/01	2/28/02	Copenhagen	Galapago	12/1/00	12/31/01		RSATM	1/22/01	7/21/01
	E3D	4/00	4/01		HaunCast	2/23/01	7/31/01		S&R	1/22/01	4/11/01
Branson	Trex	4/5/99	12/31/01		BP	4/1/99	5/15/01	Hampton	Trex	5/1/00	10/31/01
	Africa	4/15/01	12/31/01	Corpus Christi	CV	9/2/98			AlienAdv	1/12/01	5/30/01
	Dolphins	4/14/00	4/10/01		E3Dcc	12/1/00	12/1/01		CV	1/8/99	12/31/01
	SI	3/20/01	4/15/01		JAC	4/6/01	10/5/01	Harrisburg	Nsync	2/9/01	8/9/01
Brisbane Imx	SupeSpee	3/23/01	7/3/02	Dallas Cmk	MOE	3/15/01	2/14/02		Yell	4/6/01	10/5/01
	AIWC	1/21/01	7/21/01		TF	3/9/01	3/8/02		CDS	3/10/01	6/30/01
	CDS	12/24/99	4/18/01		Cyberwor	10/6/00	4/5/01		ITD	9/9/99	
	Cyberwor	3/1/01	8/31/01	Dallas SP	HaunCast	2/23/01	7/31/01	Hastings	MJTMM	11/11/00	5/11/01
Bristol	E3D	3/15/01	7/31/01		HD	1/1/01	6/30/02		ROF	1/1/01	6/1/01
	BP	7/1/00	4/1/01		Nsync	3/2/01	9/2/01		Trex	5/27/00	9/30/01
	Cyberwor	10/20/00	10/19/01		S&R	5/1/00	5/1/02	Hibbing	MJTMM	3/14/01	9/14/01
Brussels	Extreme	1/20/01	7/01	Dayton	WOC	2/23/01	6/23/01		MOE	12/5/00	6/12/01
	MOE	8/7/00	7/24/01		MOE	9/00	5/01		Alaska	3/2/01	5/22/01
	SOLOE	4/1/00			SAA	2/11/01	5/24/01		CDS	3/30/01	4/1/01
	Trex	4/6/01	4/5/02		Wolves	5/1/00	5/24/01	Honolulu Con	CDS	1/26/01	5/31/01
Buffalo Reg	CDS	1/1/01	6/30/01	Dearborn	MJTMM	2/2/01	10/2/01		Cyberwor	10/13/00	4/13/01
	MOE	1/1/01	6/30/01		CDS	8/25/00	5/3/01		Extreme	8/18/00	8/17/02
	Trex	9/1/00	6/30/01		Cyberwor	10/6/00	10/6/01		Galapago	5/1/00	5/1/01
	HaunCast	2/23/01	7/31/01	Denver MNH	MJTMM	2/9/01	8/9/01	Houston Edw	HH	5/1/00	10/31/01
Buford Reg	IOTS	12/15/99	12/31/01		Trex	5/1/00	8/31/01		S&R	5/1/00	5/1/01
	HaunCast	2/23/01	7/31/01		Wolves	5/1/00	5/1/01		AlienAdv	3/1/01	7/31/01
	Trex	8/13/99	12/31/01	Dublin Reg	Dolphins	3/10/00	5/31/01		Cyberwor	10/6/00	4/6/01
Calgary FP	CDS	3/23/01	6/30/01		Whales	3/2/01	10/01	Houston MNS	Galapago	1/5/01	6/21/01
	GN	2/14/01	6/14/01		AEK	1/1/01	12/31/01		Nsync	2/2/01	
	MOE	3/31/01	7/30/01		Cyberwor	10/6/00	4/5/01		SAA	2/10/01	6/3/01
	Galapago	10/6/00	4/5/01	Duluth	HaunCast	2/23/01	7/31/01	Houston SCH	DIA	1/18/93	7/12/02
Calgary Imx	JAC	3/15/01	9/14/01		GN	12/00	4/01		DIS	7/30/94	7/12/02
	STTM	2/16/01			JAC	3/23/01	9/22/01		MTM	6/28/97	12/31/01
	E3Dcc	12/1/00	12/1/01	Dusseldorf NeUe	AEK	7/31/00	7/30/01	Hull	GF	3/1/01	6/30/01
Calgary SC Cape Town ISA Cathedral City	Trex	3/1/01	5/31/02		AlienAdv	1/18/01	5/1/01		MJTMM	3/1/01	7/1/01
	ATSOT	6/27/00	5/30/01		L5	8/26/99	8/25/01		DIA	1/1/00	12/31/01
	CDS	11/1/00	5/31/01		STTM	2/7/01		Huntsville	DIS	10/1/98	12/31/01
Charlotte	Cyberwor	2/1/01	4/30/01	Edmonton FP	HaunCast	2/23/01	7/31/01		Dolphins	1/10/01	2/1/02
	DIS	2/1/01	7/31/01		MJTMM	12/1/00	6/1/01		MOF	1/10/01	1/9/02
	MJTMM	5/5/00	5/01		Wolves	9/1/00	6/1/01	Hutchinson	DIA	10/7/85	6/18/01
	MOE	5/1/00	4/1/01	Edmonton SSC	Everest	10/6/00	4/6/01		JAC	3/16/01	9/15/01
Chattanooga	MTA	12/25/00	6/25/01		Cyberwor	10/6/00	10/6/01		MJTMM	12/15/00	6/15/01
	RSATM	10/1/98	10/30/01		Dolphins	4/16/01	10/6/01		TBAA	9/5/00	6/30/01
	S&R	10/1/98	10/30/01	Fort Lauderdale	E3D	12/1/00	12/1/01	Ichikawa	WAM	4/1/01	6/30/01
	T40	10/1/98	10/30/01		Nsync	3/27/01			Amazon	11/10/00	6/10/01
Cedar Rapids	LS	3/23/01	6/30/01		CV	10/1/00	10/1/03		JAC	3/16/01	9/15/01
	Africa	2/13/01	7/15/01		JAC	3/9/01	9/8/01	Indianapolis CMI	Closed	1/15/01	7/15/01
	CDS	4/1/01	9/30/01	Fort Worth	MOE	1/1/01	7/1/01		Cyberwor	10/6/00	4/6/01
	MJTMM	12/15/00	6/15/01		Cyberwor	3/8/01	7/2/02	Indianapolis WR Irvine Edw	Galapago	1/5/01	6/21/01
Charleston SC	Trex	9/1/00	2/1/02		E3D	6/00	6/30/01		HaunCast	2/23/01	7/31/01
	AJ	11/24/00	6/1/01	Frankfurt NeUe	STTM	11/8/00	5/8/01		ITD	5/1/00	12/31/01
	GF	9/16/99	8/15/01		BP	1/1/01	9/30/01		JAC	3/30/01	9/29/01
	JAC	9/22/01	9/22/01		CDS	4/20/01	7/31/01	Jakarta	Nsync	2/2/01	8/9/01
Chicago MSI	Galapago	8/26/00	9/15/01	Fresno Edw	Cyberwor	11/17/00	5/17/01		RSATM	9/15/00	10/31/01
	ITD	4/1/97	5/3/01		DIA	1/1/01	12/31/01		Trex	5/1/00	12/31/01
	LB	5/3/96			ITD	10/2/00	10/1/01		LS	6/5/00	6/4/01
	JAC	3/9/01	9/8/01	Galveston	RSATM	4/6/01	7/20/01	Jersey City	Africa	10/7/00	6/1/01
	MJTMM	5/5/00	5/01		Cyberwor	10/6/00	4/6/01		CDS	4/4/01	9/3/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Kansas City Sci	JAC	3/14/01	3/02	Malta	ITD	5/5/99	6/4/01	New Rochelle Reg	Cyberwor	10/6/00	4/5/01
	Solarmax	10/7/00	9/01		Africa	2/01	2/27/02		HaunCast	2/23/01	7/31/01
	E3D	11/10/99	4/01		Everest	12/6/00			ITD	1/1/01	12/31/01
Kansas City Zoo	MTA	7/1/00	5/31/01	Manchester UCI	Extreme	12/6/00	12/7/02	New York AMNH	OO	1/01	6/01
	Nsync	2/2/01	8/20/01		Cyberwor	11/10/00	5/9/01		SAA	2/10/01	8/31/01
	AllAcces	4/6/01	7/12/01		DIS	11/10/00	11/9/01	New York Sony	AllAcces	4/6/01	7/12/01
Kaohsiung	JAC	3/23/01	9/22/01	Melbourne Imx	Everest	4/6/01	4/5/02		ATSOT	5/1/00	12/31/01
	Solarmax	1/13/01	9/30/01		Extreme	11/10/00	5/10/01		CDS	4/4/01	6/30/01
	CDS	1/3/01	6/30/01	Milwaukee	LS	11/10/00	5/9/01	Niagara	Cyberwor	10/6/00	4/5/01
Karlshamn	S&R	7/1/00	6/30/01		MOE	11/10/00	12/31/01		HaunCast	2/23/01	7/31/01
	GC	9/1/00	9/1/01		Africa	10/24/00	4/11/01	Norwalk	Everest	3/20/01	10/4/01
	LS	1/15/01	9/15/01	Memphis Muv	ATSOT	8/27/00	5/30/01		Niagara	7/1/86	
Karuizawa Sei	Everest	4/1/01			CDS	4/26/01	7/31/01		AllAcces	4/6/01	9/3/01
	MJTMM	4/1/01		Memphis Pink	Cyberwor	3/1/01	9/30/01	Nyack Imx	Amazon	1/12/01	6/14/01
	AllAcces	4/6/01	6/29/01		AllAcces	4/6/01	7/12/01		Everest	6/30/00	6/14/01
King of Prussia UA	Cyberwor	10/6/00	4/6/01		RSATM	3/1/01	6/23/01		OMATS	1/12/01	6/14/01
	MTM	1/1/01	12/31/03	Menlyn ISA	Alaska	2/24/01	6/29/01	Oakland	T90	11/20/98	12/31/03
	Trex	1/12/01	6/12/01		Dolphins	11/4/00	6/29/01		AllAcces	4/6/01	6/28/01
Kofu	E3Dcc	2/1/01	9/30/01		Africa	3/9/01	9/30/01	Oklahoma City	Cyberwor	10/6/00	4/6/01
	DIA	7/21/85		Mexico City Pap	Trex	10/6/00	4/30/01		L5	2/1/01	5/1/04
	CV	3/15/01	3/14/02		Dolphins	10/1/00	5/31/01	Omaha	MOE	2/15/01	8/15/01
Kuala Lumpur NP	TBAA	7/16/00	7/15/01	Miami Imx	OMATS	1/1/01	8/31/01		Solarmax	9/15/00	9/14/01
	Africa	12/25/00	12/24/01		AllAcces	4/6/01	7/12/01		TBAA	7/1/00	7/1/01
	Cyberwor	12/25/00	12/24/01	Milwaukee	CDS	2/9/01	7/31/01	Ontario Edw	JAC	3/11/01	9/10/01
Kyoto	FOK	4/17/00	4/16/01		Cyberwor	10/6/00	4/6/01		MOF	3/01	5/01
	ITD	12/25/00	12/24/01		JAC	3/15/01	9/14/01		GP	10/1/00	4/1/01
La Coruna	Alaska	3/21/98	2/28/02	Mississauga FP	JAC	3/30/01	9/29/01	Orlando Muv	IOTS	3/1/01	8/31/01
	Everest	11/1/00	10/31/01		MOE	10/28/00	5/1/01		Trex	8/1/00	4/15/01
	Cyberwor	10/6/00	4/5/01		Cyberwor	10/6/00	4/5/01	Orlando SC	AllAcces	4/6/01	7/12/01
Langley FP	HaunCast	2/23/01	7/31/01	Mobile	HaunCast	2/23/01	7/31/01		Cyberwor	10/6/00	4/6/01
	Nsync	2/9/01	8/9/01		MOE	1/1/01	5/31/01		HaunCast	2/23/01	7/31/01
	Trex	11/8/00	2/12/02	Monrovia Krik	ROF	9/20/00	6/1/01	Osaka Sun	ITD	5/1/00	12/31/01
Las Palmas	Everest	7/1/00	6/30/01		MJTMM	3/30/01	8/30/01		JAC	3/30/01	9/29/01
	Cyberwor	11/17/00	5/17/01		Trex	12/1/00	6/1/01	Oslo	L5	5/1/00	12/31/01
	Galapago	5/5/00	5/5/01	Monterrey Mex	BP	5/1/00	12/31/01		Nsync	2/9/01	8/2/01
Las Vegas Imx	MOE	12/00	6/30/01		Cyberwor	1/1/01	12/31/03		Trex	5/1/00	12/31/01
	Dolphins	4/1/01	5/15/01	Montpellier Gau	Dolphins	11/1/00	10/31/01	Paris Geo	Cyberwor	10/13/00	4/13/01
	CDS	1/12/01	5/31/01		OMATS	8/31/00	9/30/01		MOE	3/1/01	8/30/01
Leon Exp	Cyberwor	10/6/00	4/5/01		Trex	3/24/99	9/23/01		OO	3/01	10/01
	HaunCast	2/23/01	7/31/01	Montreal FP	WAMnv	3/21/01		Osaka Sun	Cyberwor	12/1/00	5/31/01
	IOTS	1/1/01	12/31/01		CDS	5/5/00	4/22/01		AEK	12/1/00	6/1/01
Lincolnshire Reg	ITD	6/1/00	8/31/01		Cyberwor	10/6/00	4/5/01	Oslo	AllAcces	4/25/01	7/31/01
	JAC	3/24/01	9/23/01	Montreal VP	GN	2/9/01	6/14/01		BP	5/1/99	5/31/01
	Cyberwor	10/20/00	10/19/01		HaunCast	2/23/01	7/31/01	Perth Imx	CDS	1/20/01	6/30/01
Little Rock	Dolphins	4/1/01	9/30/01	Mumbai	OMATS	8/15/99			Cyberwor	11/29/00	11/29/01
	E3D	5/1/00	5/01		Trex	12/14/00	2/12/02		ITD	12/1/00	6/1/01
	Cyberwor	11/10/00	5/10/01	Munich	Dolphins	9/1/00	8/01	Pensacola	MOE	3/20/01	9/19/01
London BFI	MJTMM	3/2/01	9/2/01		JAC	4/26/01	10/25/01		STTM	11/16/00	
	S&R	5/1/00	8/30/01		AEK	3/23/01	3/22/02	Philadelphia	Trex	4/12/00	10/11/01
	TRF	10/1/00	6/1/01	Myrtle Beach	BP	3/23/01	3/22/02		UGs	12/15/00	12/15/01
London ONT	Wolves	8/10/00	6/30/01		E3D	1/15/01	3/31/02		GN	2/27/01	8/31/01
	BP	10/2/00	10/1/01		Extreme	4/12/99	4/01	Pitea	OMATS	11/10/99	4/30/01
	Cyberwor	10/20/00	10/19/01	Nagano Hot	Galapago	2/17/00	4/30/01		WAMnv	2/1/00	
Los Angeles CSC	AIWC	5/12/00	5/11/01		GC	4/2/01	4/1/02	Perth Imx	JAC	3/10/01	9/9/01
	Dolphins	10/20/00	6/30/01	Nashville Reg	MOE	4/2/01	4/1/02		MOF	11/8/96	
	JAC	3/16/01	9/15/01		MWH	4/4/01	9/01	Pittsburgh	AIWC	11/1/00	6/1/01
Los Angeles Sony	AllAcces	4/6/01	7/12/01		S&R	10/14/99	11/30/01		AlienAdv	3/15/01	8/30/01
	Cyberwor	10/6/00	4/5/01	New Orleans	STTM	11/1/00	4/30/01		E3D	12/00	6/30/01
	HaunCast	2/23/01	7/31/01		Trex	7/29/99	11/30/01	Phoenix	MJTMM	12/7/00	6/7/01
Louisville	ITD	6/17/00	6/16/01		CDS	6/1/00	5/31/01		AIWC	10/1/00	4/1/01
	Trex	4/14/00	6/30/01	Nashville Reg	HaunCast	2/23/01	7/31/01		Amazon	10/1/00	4/1/01
	Amazon	10/7/00	4/6/01		JAC	3/16/01	9/15/01	Pitea	CDS	4/5/01	9/30/01
Lubbock	IOTS	2/2/01	8/1/01		Cyberwor	12/2/00	4/30/01		Dolphins	1/15/01	7/15/01
	JAC	4/13/01	10/12/01	New Orleans	AllAcces	4/6/01	7/12/01		MJTMM	2/2/01	9/29/01
	AllAcces	4/25/01	7/31/01		HaunCast	2/23/01	7/31/01	Pitea	Wolves	6/1/99	5/31/01
Lucerne	Amazon	3/1/01	8/31/01		IOTS	1/1/01	12/31/01		E3Dcc	1/15/01	6/30/01
	Dolphins	11/1/00	4/30/01	New Orleans	T40	4/15/01	8/31/01		GC	6/3/00	6/3/01
	Dolphins	3/15/00	3/14/02		Trex	5/14/00	11/10/01	Pitea	MOE	3/1/01	2/28/02
Madrid	E3D	10/00	10/01		Galapago	3/1/01	6/30/01		AJ	3/3/01	7/13/01
	Extreme	6/22/00	6/22/01		MOE	6/1/00	5/23/01		JAC	4/7/01	8/3/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Poitiers 870 3D	OG	7/30/00	4/6/01	Seattle PSC 1	AEK	10/31/00	4/30/01	Tokyo IMAX	Extreme	11/4/00	5/4/01
Poitiers Imax	AlienAdv	2/1/00	2/1/02		JIAC	11/23/00	5/22/01		Cyberwor	12/2/00	7/6/01
Poitiers MC	OO	2/1/01	2/28/02		T40	3/1/01	9/4/01	Tokyo ISEC	DIS	3/3/01	7/6/01
Poitiers Solido	FITS	2/5/00	5/2/01	Seattle PSC 2	TTL	4/1/01	8/31/01	Toronto FP	E3Dcc	3/1/01	9/30/01
Portland	Trex	2/1/00	1/31/03		CDS	4/6/01	7/1/01		Cyberwor	10/6/00	4/5/01
	JIAC	3/16/01	9/15/01		Cyberwor	11/10/00	5/10/01		HaunCast	2/23/01	7/31/01
Providence Imx	MOE	11/1/00	6/30/01	Seoul	CDS	1/13/01	6/30/01	Toronto OP	Nsync	3/01	9/01
	ITD	10/7/00	10/6/03	Shreveport	JIAC	3/17/01	9/16/01		JIAC	3/15/01	9/14/02
Puebla	Trex	10/31/00	4/13/01		MJTTM	11/11/00	5/11/01		MTM	3/1/01	7/31/04
	CDS	1/2/01	6/30/01		TR	3/30/01	9/30/01	Toronto OSC	Nsync	2/2/01	8/2/01
	TF	11/6/00	5/5/01		TRF	10/00	6/01		Cyberwor	11/10/00	5/3/02
Quebec	AlienAdv	3/15/01	7/31/01	Singapore SC	JIAC	4/1/01	9/30/01		IOTS	1/28/00	7/15/01
	Cyberwor	11/10/00	5/10/01		OO	3/01	8/01		SE	3/6/98	3/31/02
	JIAC	3/1/01	9/1/01	Sinsheim	Galapago	3/10/01	3/9/02		Solarmax	1/01	6/30/01
	MJTTM	3/14/01	6/18/01		HD	5/15/98		Townsville	Africa	11/00	5/01
	S&R	4/1/00	3/31/02		ITD	5/15/98	5/20/01	Tsuruga	Alaska	4/1/01	6/30/01
Regina	Extreme	9/29/00	9/28/01		L5	10/26/96	5/20/01		Cyberwor	1/1/01	5/31/01
	JIAC	3/15/01	9/14/01		LB	6/98	5/20/01	Tulsa Cmk	ATSOT	2/2/01	6/30/01
Reno Fleisch	Dolphins	1/5/01	6/30/01		S&R	10/1/99	4/30/01		CDS	3/9/01	6/30/01
	Solarmax	9/15/00	5/5/01		Trex	3/18/99			ITD	6/1/00	6/30/02
Richmond SMV	AEK	1/13/01	4/27/01		UGs	4/7/00			S&R	5/1/00	5/1/01
	Supespee	4/28/01	9/14/01	Sioux Falls	Whales	12/16/00	5/25/01		Trex	4/14/00	12/31/01
	Trex	1/1/01	6/8/01	Speyer Dome	T40	11/1/00	5/31/01	Valencia Edw	AllAcces	4/6/01	7/12/01
Roanoke	Africa	1/20/01	6/29/01	Speyer Imax	MOE	2/1/01	7/31/01		BP	1/1/01	9/30/01
	ROF	11/24/00	6/29/01	Spokane	Extreme	12/15/00	6/01		Cyberwor	10/6/00	4/6/01
Rochester Cmk	CV	1/1/01	6/30/02		JIAC	3/30/01	9/29/01		DIA	1/1/01	12/31/01
	E3D	1/12/01	4/30/01		Wildfire	8/1/00	5/1/01		Galapago	1/5/01	6/21/01
	IOTS	3/1/01	3/1/02	Stockholm	AEK	3/1/00	8/30/01		HaunCast	2/23/01	7/31/01
	ITD	6/1/00	6/1/02		Dolphins	10/1/00	3/31/02		JIAC	3/30/01	9/29/01
Rochester MSC	Dolphins	11/3/00	10/31/01		GN	9/00	12/31/01	Valencia Spn	Nsync	2/9/01	8/9/01
Sacramento Imx	AllAcces	4/6/01	7/29/01		MJTTM	9/22/00	9/21/02		BP	5/1/00	4/16/01
	Cyberwor	12/15/00	6/15/01	Strasbourg UGC	MOE	12/00			CDS	5/1/00	6/30/01
	Galapago	10/6/00	4/5/01	Sudbury	Trex	2/1/01	7/31/02		E3Dcc	12/1/00	6/30/01
Saint Augustine	Dolphins	10/15/00	4/15/01		E3D	11/29/00	11/28/01		IA	12/1/00	6/30/01
Saint Louis Arch	GC	12/1/00	5/25/01		AEK	5/1/00	6/30/01	Vancouver Imx	WABOS	5/1/00	5/31/01
Saint Louis SC	AJ	1/15/01	5/3/01		AJ	1/8/01	5/1/01		Africa	9/00	4/02
Saint Paul	TR	3/30/01	8/31/01		GF	1/00	12/02		AIWC	2/23/01	4/12/01
	Wolves	10/1/00	9/1/01		MOE	1/1/01	9/1/01		Cyberwor	10/6/00	4/6/01
San Antonio	Dolphins	1/1/01	8/01	Sydney Imx	Trex	4/7/00	6/30/01		Everest	2/23/01	4/12/01
	ITD	3/1/01	5/31/01		AlienAdv	11/00	11/01		JIAC	11/29/00	5/28/01
	JIAC	3/16/01	9/15/01		CDS	12/24/99	6/30/01	Vancouver SW	MOE	12/00	6/01
	Wolves	1/12/01	5/12/01		Cyberwor	3/1/01	9/30/01		ChanJian	2/01	10/01
San Diego NHM	OO	3/31/01			Extreme	2/16/01	8/01		MOE	9/10/99	6/01
San Diego RHF	JIAC	3/16/01	9/3/01	Syracuse	Alaska	11/00			Solarmax	11/00	6/01
	MJTTM	4/6/01	12/31/01		Amazon	4/1/01	4/30/01	Vantaa	GF	9/1/00	8/31/01
San Francisco Sony	AllAcces	4/6/01			Dolphins	9/6/00		Victoria	CDS	9/1/00	6/1/01
	7/12/01				JIAC	3/24/01	9/23/01		Dolphins	3/1/01	9/15/01
	Cyberwor	10/6/00	4/5/01		Supespee	9/1/97	6/30/02		Supespee	1/1/01	7/1/01
	HaunCast	2/23/01	7/31/01	Taichung NMNS	Wolves	11/4/00		Vienna	AIWC	4/6/01	7/5/01
	ITD	6/16/99	6/16/01		FEOC	3/20/01	6/20/01		AJ	1/26/01	7/5/01
	MJTTM	12/15/00	4/15/01	Taipei AM	Galapago	1/1/01	12/31/01		BP	12/8/00	12/31/01
San Jose	BP	5/4/00	5/3/03		AEK	7/1/00	6/30/01		Extreme	1/26/01	4/5/01
	CV	10/12/00	10/11/02		GN	3/30/01	9/30/02		JIAC	4/6/01	7/5/01
	GC	6/1/00	6/1/02		OMATS	7/15/00	7/14/01		MOE	4/6/01	7/5/01
	MOE	2/8/01	12/31/01	Taipei MCRC	AJ	1/1/01	12/31/01		MOF	10/6/00	4/5/01
	MTM	5/4/00	5/3/03		IOTS	7/1/00	6/30/01		MWH	1/26/00	7/01
	Niagara	6/1/00	6/1/02	Tampa MOSI	Alaska	9/1/00	9/01		ROF	4/6/01	7/5/01
San Juan Mega	MOE				Amazon	11/17/00	5/24/01	Villahermosa	STTM	12/8/00	4/6/01
	Whales				DIS	11/11/98			LS	11/1/00	5/31/01
San Simeon	Dolphins	12/10/00	5/15/01	Tampa Reg	OO	3/16/01	8/30/01	Virginia Beach	Cyberwor	11/24/00	9/30/01
	HCBTD				AllAcces	4/6/01	8/21/01		EOTS	4/1/98	4/30/01
Sandton ISA	Dolphins	3/9/01	3/8/02		Fantasia	3/2/01			Imagine	4/1/98	4/30/01
	Everest	3/9/01	9/29/01		ITD	3/15/01	3/1/02		ITD	6/15/96	4/30/01
Sandy	AEK	10/13/00	4/12/01	Tempe Imx	Cyberwor	1/31/01	7/30/01		LB	6/96	4/01
	Dolphins	11/10/00	5/10/01		Everest	3/9/01	7/13/01		Trex	1/8/99	12/31/01
Santa Clara	Nsync	3/27/01		Tianjin	Niagara	1/1/01	12/31/01	Warner Robins	TF	7/92	
	RTW	3/1/01	10/1/01		Yell	1/1/01	12/31/01	Warsaw IT	AEK	9/7/00	3/7/02
Sasebo	Galapago	3/1/01	5/31/01	Tijuana	Amazon	6/3/00	4/2/01		BP	9/7/00	9/7/01
Seattle Dome	IOTS	3/1/01	2/28/02		E3Dcc	2/15/01	6/30/01		RSATM	9/6/00	9/5/01

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Wash NASM	Trex	11/17/00	11/16/01		CDS	1/12/01	6/30/01	Zion	MJTTM	10/6/00	4/6/01
	MJTTM	5/5/00	7/01		Cyberwor	10/6/00	4/5/01		ZC	11/1/00	4/30/01
	TF	7/1/76			Galapago	6/23/00					
Wash NMNH	AllAcces	4/6/01			HaunCast	2/23/01	7/31/01				
	Galapago	10/27/99			MTM	1/1/01	6/30/02				
	JAC	3/8/01	9/7/01		Nsync	3/2/01	9/2/01				
Winnipeg	OO	9/12/00		Wuerzburg	S&R	5/1/00	5/1/01				
	Galapago	3/1/01	6/1/01		Cyberwor	12/15/00	12/14/01				
	Cyberwor	10/6/00	4/5/01		STTM	12/13/00	6/1/01				
Woodbridge FP	HaunCast	2/23/01	7/31/01	Xalapa	HH	2/1/01	8/1/01				
	Nsync	2/2/01	8/2/01		Yellowstone	Extreme	11/1/99				
	AllAcces	4/6/01	7/12/01		Yokohama SC	Cyberwor	3/3/01				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998		OO	Ocean Oasis	2000	SFI
Africa	Africa: the Serengeti	1994		ROF	Ring of Fire	1991	SMM
AIWC	Adventures in Wild California	2000		RSATM	Rolling Stones At the Max	1991	IMAX
AJ	Amazing Journeys	1999		RTW	Race the Wind	1989	IMAX
Alaska	Alaska: Spirit of the Wild	1997		S&R	Siegfried and Roy: The Magic Box	1999	3D IMAX
AlienAdv	Alien Adventure	1999	3D	SAA	Shackleton's Antarctic Adventure	2001	NOVA
AllAcces	All Access	2001		SC	Storm Chasers	1995	MFF
Amazon	Amazon	1997		SE	Special Effects	1996	IMAX
ATSOT	Across the Sea of Time	1995	3D	SI	Survival Island	1995	IMAX
BP	Blue Planet	1990		Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D	SOLOE	Secret of Life on Earth	1996	IMAX
ChanJian	Chang Jiang: The Great River of China	1999		STTM	Ski to the Max	2000	WBF
CV	Cosmic Voyage	1996		Supespee	Super Speedway	1997	SLC
Cyberwor	Cyberworld 3D	2000	3D	T40	Titanica (short)	1992	IMAX
DIA	Dream is Alive, The	1985		T90	Titanica (long)	1992	IMAX
DIS	Destiny in Space	1993		TBAA	To Be An Astronaut	1992	DCI
Dolphins	Dolphins	2000		TF	To Fly!	1976	MFF
E3D	Encounter in the Third Dimension	1999	3D	TR	Thrill Ride	1997	SPC
E3Dcc	Encounter in the Third Dim. (ColorCode 3D)	2000		Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EOTS	Echoes of the Sun	1990	3D	TRF	Tropical Rain Forest	1992	SMM
Everest	Everest	1998		TTL	To The Limit	1989	MFF
Extreme	Extreme	1999		UGs	Ultimate G's: Zac's Flying Dream	2000	3D MD
Fantasia	Fantasia 2000	2000		WABOS	We Are Born of Stars	1985	3D IMAX
FEOC	First Emperor of China	1989		WAM	Water and Man	1985	XL
FITS	Flowers in the Sky	1990	MC	WAMnv	Water and Man (new ver.)	2000	XL
FOK	Fires of Kuwait	1992		Whales	Whales	1997	DCI
Galapago	Galapagos	1999	3D	Wildfire	Wildfire: Feel the Heat	1999	PCI
GC	Grand Canyon: The Hidden Secrets	1985		WOC	Wings of Courage	1994	3D SPC
GF	Gold Fever	1999		Wolves	Wolves	1999	PCI
GN	Great North	2000		Yell	Yellowstone	1994	DCI
GP	Greatest Places	1998		ZC	Zion Canyon	1994	WCPi
HaunCast	Haunted Castle	2001	3D				
HC	Hail Columbia!	1982					
HCBTD	Hearst Castle: Building the Dream	1996					
HD	Hidden Dimension (aka FMHG)	1997	3D				
HH	Hidden Hawaii	1992					
IA	Island Adventure	1996					
Imagine	Imagine	1994	3D				
IOTS	Island of the Sharks	1999					
ITD	Into the Deep	1994	3D				
JAC	Journey into Amazing Caves	2001					
L5	L5: First City in Space	1996	3D				
LB	Last Buffalo	1990	3D				
LS	Living Sea, The	1994					
MJTTM	Michael Jordan To the Max	2000					
MOE	Mysteries of Egypt	1998					
MOF	Magic of Flight	1997					
MTA	Mark Twain's America	1998	3D				
MTM	Mission to Mir	1997					
MWH	Majestic White Horses, The	2001					
Niagara	Niagara	1987					
Nsync	'N Sync: Bigger than Live	2001					
OG	Olympic Glory	1999					
OMATS	Old Man and the Sea, The	1999					

April 2001 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
65	Cyberwor	12	Wolves	6	L5	2	HD	1	FOK
42	JAC	11	Africa	6	LS	2	HH	1	HC
36	Trex	11	IOTS	6	MTM	2	MTA	1	HCBTD
32	CDS	10	Amazon	6	RSATM	2	MWH	1	IA
31	MOE	10	STTM	6	Solarmax	2	OG	1	Imagine
28	Dolphins	9	AlienAdv	5	Supespee	2	SI	1	RTW
26	HaunCast	8	AIWC	5	T40	2	TRF	1	SC
25	MJTTM	8	DIA	4	GF	2	TTL	1	SE
21	ITD	8	E3Dcc	4	MOF	2	UGs	1	SOLOE
20	Galapago	7	CV	4	Niagara	2	WAMnv	1	T90
18	AllAcces	7	OMATS	4	ROF	2	Wildfire	1	WABOS
17	Extreme	7	OO	4	SAA	2	WOC	1	WAM
15	BP	6	AJ	4	TF	2	Yell	1	ZC
15	E3D	6	Alaska	4	TR	1	ChanJian		
15	Nsync	6	ATSOT	4	Whales	1	EOTS		
12	AEK	6	DIS	3	LB	1	Fantasia		
12	Everest	6	GC	3	TBAA	1	FEOC		
12	S&R	6	GN	2	GP	1	FITS		

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SHORTS

LFCA to meet in LA, May 16-18

The **Large Format Cinema Association** will hold its annual conference and film festival in Los Angeles, May 16-18. About 400 people are expected to attend the meeting, which will include panel discussions, a technical session, screenings of 12 new LF films, and a gala "wrap party" on the final night.

LF cinematographer **Reed Smoot, ASC**, will be presented with the Kodak Vision Award for his contributions to the medium. Smoot's credits include *Shackleton's Antarctic Adventure* and *China: The Panda Adventure*.

The panels will focus on "The Future of LF Films: What films should we make and why?" "The Making of LF Films: The Experience," and "Digital Acquisition, Manipulation, and Presentation." Well-known industry experts will discuss these topics and entertain questions from the audience. (LFCA attendees interested in digital issues will receive a special rate to attend the SMPTE seminar on the campus of the University of Southern California on Saturday, May 19, after the main conference.)

The conference keynote speaker had not been announced at press time.

Films to be shown include *All Access*, *Haunted Castle*, *Journey Into Amazing Caves*, *Lost Worlds: Life in the Balance*, *'N Sync: Larger Than Live*, and several shorts and signature films.

As at past meetings, conference venues will include the **California Science Center**, the **Academy of Television Arts and Sciences**, and **Universal Citywalk**. The conference hotel is the Radisson Midtown, near CSC. Registration is US\$540 if paid before April 13, and \$650 after that.

For details and a registration form, visit the LFCA Web site: www.lfca.org.

Mega unveils projectors, theaters

In March **MegaSystems, Inc.** of Wayne, PA, announced a new projection system and deals for two new LF theaters, as well as the opening of the first LF theater on a ship.

The projector is an 8/70 system that can also be modified in 15 minutes to run conventional 4/35 films. (It is also adaptable to 5/70, but that conversion takes considerably longer.) It is designed to appeal to commercial operators who want the flexibility of running LF shows and 35mm features without installing separate machines and the compromises on projec-

30x44 feet (9x13.3 meters) and a MegaSystems 8/70 projector. The theater, named for a WWII naval aviator and member of the museum's board, is showing *To Fly!* and *Mysteries of Egypt*.

Later this year the first LF theater in Egypt will open at the new **Bibliotheca Alexandrina** in Alexandria. The theater will be a 46-ft. (13.9-m) dome with a Mega 8/70 projection system and an ElectricSky™ Video Panorama system from **Spitz Inc.**

In 2002 the **Clay Center for Arts and Sciences** will open in Charleston, WV, and will include a similar dome theater, equipped with a Mega 8/70 projector and a Spitz ElectricSky system.



The USS Lexington Museum in Corpus Christi, TX, opens this month with a MegaSystems 8/70 theater.

tion lines that additional equipment would require. The projector uses the same dual intermittent as in Mega's standard 8/70 projector, and is available for 2D and 3D projection.

The company also is developing a new 15/70 projector, the prototype of which was displayed at the **ShoWest** conference in Las Vegas last month, and about which more will be disclosed in the fall.

The **Joe Jessel MegaTheater** opened in March at the **USS Lexington Museum**, a WWII aircraft carrier that is now a naval aviation museum in Corpus Christi, TX. The 193-seat theater features a screen

Iwerks motion simulator and an ice cream parlor in a "Streetcar Named Dessert."

The IMAX 3D/SR theater will seat about 280 people and is expected to open in January 2002, according to company spokesperson **Heather Copelas**. The Tatelmans, whose humorous TV and radio commercials have made them local celebrities, may open as many as two more IMAX theaters in other stores.

Proceeds from the stores' entertainment attractions are donated to charity, and the company also has a media literacy program for fifth graders called **Aducation**.

(See **SHORTS** on page 11)

IMAX in Boston furniture store

Next year the Boston area will be home to one of the most unusual venues for an LF theater: the **Jordan's Furniture** store in Natick, MA, about 30 miles (48 km) west of Boston. Run by the unconventional **Tatelman** brothers, **Barry and Eliot**, the chain's four New England stores already feature such attractions as an